

NIKON SHOWS NEW  
COMPACT SYSTEM V2



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PROF BOB EXPLAINS

amateur

Saturday 10 November 2012

# Photographer

Does Canon still make the best advanced compacts?

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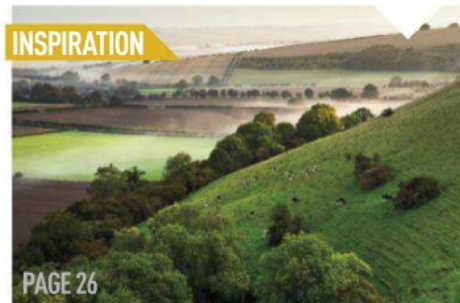
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- ANTI-SHAKE
- 5X ZOOM



ON TEST  
PAGE 49



INSPIRATION

PAGE 26

**WINNING LANDSCAPES**

The best of **Landscape**  
Photographer of the Year



ON TEST

PAGE 58

**PHOTOSHOP BUILT IN**

Nikon's Android-system  
Wi-Fi S800c compact



PAGE 45

SOFTWARE TEST

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# Contents

**Amateur Photographer** For everyone who loves photography

**IF YOU** have been taking pictures for a while, or been the member of a camera club for more than ten minutes, some old-timer will no doubt have told you already that it is not the camera that is important, but the glass on the front of it.

It's not always welcome advice, as it goes against the convenience and simplicity we crave when we are starting out. It also goes against the instincts that demand we downsize as we get older – getting rid of the big lenses in the camera bag and opting for a single zoom that covers everything.

If we think not of the lens, the focal length or whether it is a zoom or not, and instead concentrate on the apertures we would like to have at our

disposal, the answer to the question, 'Are fixed lenses better than zooms?' becomes a little more obvious. If you photograph landscapes, perhaps you only ever use f/11 or f/16. However, if you are a street photographer, you shoot portraits or work in any area in which you might want help drawing attention to a particular area of your subject – or if you find you often have to work handheld in low-light conditions – you might be rather glad of f/2 every now and then.



**Damien Demolder**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Nikon competition excludes film-based entries; Firmware updates from Canon, Pentax and Olympus; Fake Gorillapods seized; Leica launches à la carte service; Nikon unveils V2 compact system camera; Royal photographer receives honorary degree

### 10 REVIEW

The latest books, exhibitions and websites

### 98 THE FINAL FRAME

Roger Hicks contemplates his lack of photographic success

## TECHNIQUE

### 14 PHOTO INSIGHT

David Ward discusses his scene of a Scottish waterfall and how, through a particular choice of lens, he was able to capture the beautiful natural light

### 19 MASTERCLASS: DOCUMENTARY PHOTOGRAPHY

Cathal McNaughton explains how to deal with the challenges of capturing the essence of a vibrant city as he shows four AP readers around Belfast. Kim Kelly joins them

### P19

Find out how to take great street shots with Cathal McNaughton



PETER MCQUILLEY

## TESTS & TECHNICAL

### 43 TESTBENCH

Phocus Accent interchangeable lens-mount case for iPhone 4/4S and Lens Band lens-creep solution

### 45 DXO VIEWPOINT

Vincent Oliver tests DxO ViewPoint, a software application for correcting perspective and distortions

### 49 CANON POWERSHOT G15

One of the most well-regarded series of digital cameras has just received an upgrade. Richard Sibley finds out whether the performance of the Canon PowerShot G15 befits its lineage



### 58 NIKON COOLPIX S800C

It's the first 'smart camera', and one with a 16-million-pixel sensor and 10x optical zoom. Tim Coleman tests the Google Android OS-powered Coolpix S800c

### 62 AP EXPLAINS... DIGITAL 'EXPOSURE'

In the first of a three-part series on exposure, Professor Bob Newman explains how the term 'exposure' has changed since the advent of digital technology

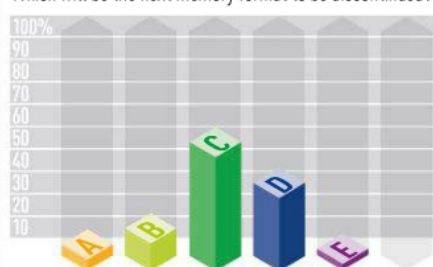
### 64 ASK AP

Our experts answer your questions

## THE AP READERS' POLL

IN AP 20 OCTOBER WE ASKED...

Which will be the next memory format to be discontinued?



YOU ANSWERED...

A SD	4%
B Micro/mini SD	11%
C CF	50%
D No idea	32%
E They'll all last at least 100 years	3%

THIS WEEK WE ASK...

Do you use fixed-focal-length or zoom lenses?

VOTE ONLINE [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## YOUR WORDS & PICTURES

### 12 LETTERS

AP readers speak out on the week's issues

### 13 BACKCHAT

AP reader Greg Lewis reflects on the impact of photographic losses among flood victims

### 26 LANDSCAPE PHOTOGRAPHER OF THE YEAR 2012

Top landscape photographer Charlie Waite unveils the winners, runners-up and highly commended entries for this year's Take a view competition

### 40 APPRAISAL

Words of wisdom and constructive advice

## FEATURES

### 35 CHANGING TIMES

This autumn, London's Barbican Art Gallery presents photography of the 1960s and '70s by some of the world's greatest photographers. Gemma Padley speaks to the exhibition's curator, Kate Bush, to find out more



© MICK SINGH. COURTESY OF THE BARBICAN ART GALLERY

Great photographs from the 1960s and '70s on show at London's Barbican Art Gallery

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123 **Email:** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2516 **Email:** [mark\\_rankine@ipcmedia.com](mailto:mark_rankine@ipcmedia.com) **AP Subscriptions Telephone:** 0844 848 0848 **Email:** [ipcsubs@quadrantsubs.com](mailto:ipcsubs@quadrantsubs.com) **AP test reports Telephone:** 01707 273 773 [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap)





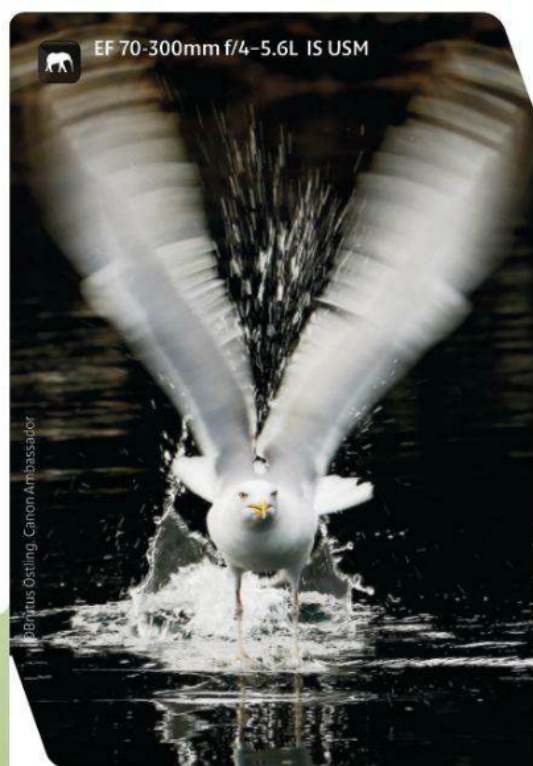
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For more information visit [www.canon.co.uk/wintercashback](http://www.canon.co.uk/wintercashback)



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# APNews

News | Analysis | Comment | PhotoDiary 10/11/12



**The quality of these products is poor**

'Fake' tripod swoop, page 6

Outrage over 43-year-old contest • Nikon under fire over film ban

## NIKON CONTEST OUTLAWS FILM FOR FIRST TIME

**A NIKON** photography competition that dates back to 1969 has, for the first time in its history, banned images taken using film cameras.

The rules for the Nikon Photo Contest 2012-2013, which is open to photographers worldwide, state: 'Scans of photographs taken with film cameras are not eligible.'

Nikon still lists the F6 and FM10 film-based SLRs on its website, and Nikon UK confirmed that the F6 is still a current product.

The latest contest, the 34th, will continue to accept images that have been retouched using image-editing software. This year's competition adds a movie category.

When the competition was last run two years ago, it allowed photographers to submit scans of pictures originally captured using a 35mm, or APS, film camera.

Nikon discontinued its Coolscan range of film scanners in 2010.

The Nikon Photo Contest 2012-2013 is open to all photographers, professional and amateur.

The overall winner is set to scoop one million yen (nearly £8,000) and will have their portfolio published on Nikon's website.

A spokesperson for Nikon Europe, who is dealing with press enquiries about the



**The controversy has been fuelled by Nikon's acknowledgement that it still sells the F6, a film-based SLR**

competition, was not available for comment at the time of writing.

Photographers were quick to criticise the move, turning to the internet to voice disbelief.

'I am quite disgusted, to be honest,' wrote AP forum member P\_Stoddart.

'Photography is about art at the end of the day. I applaud technical improvements and breakthroughs, but do not see it as a requirement to the art creation - especially as they still make film cameras!'

Atavar added: '[It] doesn't say anything about camera phone eligibility - I take it they aren't barred.'

The Twittersphere was also rife with reaction. Twitter user @jana\_obscura blasted the decision as 'damn crazy', while @PhotoGopher described the move as 'appalling'.

@ShellySometimes felt moved to write: 'Boo Nikon! All the money I've spent, some thanks.'

@JohnMilleker tweeted: 'So Nikon doesn't believe in film.'

The four categories in the competition comprise Single Photo, Composite Photos, Photographic Video and Motion Snapshot.

Category winners will each win the equivalent of 500,000 yen, as will the photographer whose entry is voted the most popular.

There is also a 1m yen Nikkor Award, for the best work using a Nikkor lens.

The rules do not make clear the copyright status of images once entered into the contest.

Asked to clarify this, Nikon told us: 'To confirm, entrants retain full copyright over their images - winners are credited whenever their image is used and Nikon has limited right to use images in connection with the competition.'

The competition opens on 1 December 2012 and closes on 28 February 2013. The winners will be announced in July 2013.

## SNAP SHOTS

● New Canon EOS-1D X firmware is designed to allow the camera's centre AF point - one cross-type with four supporting points - to be used at a maximum aperture of f/8. Firmware version 1.1.1 also illuminates viewfinder information using AI Servo AF, with the AF points blinking intermittently red - 'allowing them to be easily confirmed while shooting without affecting the metering of the scene'. Visit [www.canon.co.uk](http://www.canon.co.uk).

● Pentax Japan has released a firmware update for its K-01 compact system camera, promising benefits including improved autofocus performance. Firmware version 1.01 also features 'improved stability of recording' when using some SDHC and SDXC memory cards, says the firm. For details visit [www.pentax.jp](http://www.pentax.jp).

## NEW NIKON LENS BOASTS REVAMPED VR

**NIKON** has revealed a new 70-200mm FX-format lens that incorporates the firm's next-generation vibration reduction (VR) technology.

Priced £1,172.99 and out on 29 November, the 70-200mm AF-S Nikkor f/4G ED VR delivers vibration reduction equivalent to 5 stops, according to Nikon.

Designed for travel, wildlife and sports photography, the 20-elements-in-14-groups lens offers three VR modes.

The first is a normal mode for 'everyday shooting'; the second an active option to 'minimise high-frequency camera shake experienced when shooting from a moving vehicle'; the third is a tripod detection mode.



'Both normal and active modes offer a stable viewfinder image, which ultimately makes focus-point acquisition and framing far more comfortable and precise,' claims Nikon.

'Tripod detection mode reduces vibration due to shutter release when the camera is mounted on a tripod.'



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



A week of photographic opportunity

## PHOTODIARY

Wednesday 7 November

### EXHIBITION

Svalbard – The Land of the Polar Bear by Henry White-Smith, until 15 December at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit [www.rhubarbandcustard.biz](http://www.rhubarbandcustard.biz).



© HENRY WHITE-SMITH

**EXHIBITION** Cardiff After Dark by Maciej Dakowicz, until 2 December at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com).

Thursday 8 November

**EXHIBITION** British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit [www.horniman.ac.uk](http://www.horniman.ac.uk). **EXHIBITION** Fading Light: A Portrait of British Centenarians by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit [www.universit ygall ery.co.uk](http://www.universit ygall ery.co.uk).

Friday 9 November

**EXHIBITION** Ancient and Modern by German photogram artist Floris Neussüss, until 12 January 2013 at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit [www.atlasgallery.com](http://www.atlasgallery.com).

**EXHIBITION** Thursdays by the Sea by Marcus Doyle, until 2 January 2013 at Margaret Street Gallery, London W1W 8SW. Tel: 0207 323 0140. Visit [www.margaretstreetgallery.com](http://www.margaretstreetgallery.com).



© FLORIS NEUSSÜSS

Saturday 10 November

**EXHIBITION** Photos from Hastings, St Leonards and Beyond by Bob Mazzer, until 11 November at The Kave Gallery, St Leonards On Sea, East Sussex TN37 6EA. Tel: 01424 428 223. **DON'T MISS** Winter Bird Walk (10am-12.30pm) at Newtown National Nature Reserve, Isle of Wight, PO30 4PA. Tel: 01983 741 020. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Sunday 11 November

**EXHIBITION** William Klein + Daido Moriyama, until 20 January 2013 at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit [www.tate.org.uk](http://www.tate.org.uk).

**EXHIBITION** For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit [www.photonet.org.uk](http://www.photonet.org.uk).

Monday 12 November

**EXHIBITION** The Silver Age of Hollywood by Bob Willoughby, until 13 January 2013 at Proud Chelsea, London SW3 5XP. Tel: 0207 349 0822. Visit [www.proudonline.co.uk](http://www.proudonline.co.uk). **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit [www.nhm.ac.uk](http://www.nhm.ac.uk).

Tuesday 13 November **LATEST AP ON SALE**

**EXHIBITION** Astronomy Photographer of the Year, until February 2013 at Royal Observatory Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit [www.rmg.co.uk/astronomy](http://www.rmg.co.uk/astronomy). **EXHIBITION** East End Photographs by Steven Berkoff, until 29 November at Cass Gallery, Sir John Cass Faculty of Art, London Metropolitan University, London E1 7PF. Tel: 0207 133 4200. Visit [www.thecass.com](http://www.thecass.com).



A genuine Joby-made Gorillapod



The 'fake' tripods, seized at photokina in Cologne, Germany

UK warned over 'cheap imitations'

## 'FAKE' TRIPODS SEIZED IN GORILLAPOD SWOOP

**CONSUMERS** are warned to beware of fake tripods after it emerged that bogus Gorillapod products were seized at the recent photokina trade show in Germany.

A spokeswoman for DayMen International, UK distributor of the genuine Joby-made Gorillapod, said: 'Joby took decisive action against two manufacturers of rip-off products.'

Joby staff say they confiscated imitation products and promotional material from the booths of the 'Far-East-based manufacturers' at photokina in September.

They say they made the move in the presence of show organisers and security.

Joby claims that the fake tripods infringe its design patent and may not meet UK safety standards.

Loraine Morgan, senior marketing manager at Joby UK, added: 'The quality of these products is poor and ultimately it is the consumer who suffers when they buy a product that does not deliver the function and reliability of a genuine Joby product.'

The firm warns consumers that 'only genuine Joby products carry the brand logo', and to beware of 'cheap imitations'.

The DayMen team says it is working closely with dealers to ensure only genuine Joby products are sold in the UK.



© LUC DELAHAYE

## BRIT PIPPED IN £65K PRIX PICTET

**FRENCH** photographer Luc Delahaye (see photo above) has been named winner of the £65,000 Prix Pictet prize.

Delahaye beat 12 finalists, including UK documentary photographer Simon Norfolk who won the £27,000 Prix Pictet Commission to fund an upcoming assignment in Afghanistan.

UK photographer Edmund Clark was also among the shortlisted photographers in an 'extremely close-run contest', said chair of the judging panel Sir David King.

The contest sought photos that

'communicate powerful messages of global significance under the broad subject of sustainability, with particular attention to environmental issues', said organisers.

King praised the 'sheer artistic excellence, dramatic intensity and narrative power' of Delahaye's images, which were entered into the Power category and plucked from his work over the past ten years.

The Prix Pictet award was set up by Pictet & Cie, a private Swiss bank, in 2008.

The winners were announced by Lord Foster at a reception at the Saatchi Gallery.



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Nikon 1 V2, new flash and future lenses

## NIKON LAUNCHES REVAMPED CSC

**NIKON** is set to launch a new compact system camera, the Nikon 1 V2, features of which include a 15fps burst rate (using continuous AF) and a built-in flash.

The Nikon 1 V2, which sports a magnesium-alloy front to aid durability, incorporates improved AF and a shorter shutter lag than its predecessor, according to Simon Iddon, UK product manager for Compact System Cameras.

Boasting 'second-generation' Nikon 1 technology, the V2 houses a 14.2-million-pixel CMOS CX-format imaging sensor and an Expeed 3A dual-image processor.

The camera is built to shoot at up to 60fps, using fixed-point AF, and incorporates a hybrid AF system.

'The sensor instantly switches between 73 phase-detection focus areas and the 135 contrast-detect focus areas, depending on the scene, ensuring superb images and movies in a wide range of environments,' claimed Nikon in a statement.

The Nikon 1 V2 is due out on 22 November, priced £799.99 with a 10-30mm kit lens, or £969.99 with 10-30mm and 30-110mm zoom lenses.

Features also include a top equivalent ISO of 6400 and a 1.44-million-dot electronic viewfinder.

The V2 introduces a Slow View mode that aims to capture up to 40 full-resolution continuous still images, and display them in slow motion on the LCD screen so the photographer can choose the one they wish to keep.

Nikon has also unveiled a new compact system flash unit, the Speedlight SB-N7, featuring a guide number of 18m @ ISO 100 and a head that tilts up to 120°.

However, it is not expected to go on sale until 31 January 2013, when it will be priced at £149.99.

In addition, the firm has announced the development of three new Nikon 1 lenses, likely to go on sale in 'spring 2013', according to a UK spokesman. They are a 32mm f/1.2 medium-telephoto; a 6.7-13mm f/3.5-5.6 ultra-wideangle VR zoom, the first in the range to offer a 100° angle of view; and a 'compact and lightweight' 10-100mm f/4-5.6 optic.

● Iddon claimed customers have not been put off by the relatively small sensor inside Nikon CSCs, compared to APS-C-sized sensors in compact system cameras, for example. He said buyers have been attracted by the 'iconic' design of the Nikon 1 models, having stepped up from using compact cameras.



## JESSOPS OPENS ANOTHER 'CENTRE OF EXCELLENCE'

**JESSOPS** has opened a new Centre of Excellence at a newly relocated store in Leicester city centre.

The shop, at Gallowtree Gate, features Jessops' 'shop-in-shop' design that allows customers to browse the store by brand.

Boasting a customer-friendly layout and a large-format printer for poster-sized images, the shop will also run photo-training courses through the Jessops Academy, with prices starting at £119.

The store will house a portrait studio where visitors can have their photo taken by a 'Jessops photographer' from £7.99.

The location of the new Centre of Excellence holds particular significance for Jessops because Leicester is where the company was formed in 1935.

Marketing director Sean Emmett said: 'This new Centre of Excellence store is an exciting venture for Jessops, as it is the roots of our heritage.'

A Jessops spokesperson explained that the store is moving from Granby Street to Gallowtree Gate because the new location has a higher footfall – providing access to more customers.

## LANDSCAPE WINNER REVEALED



**STAFFORDSHIRE** photographer David Byrne has been named Landscape Photographer of the Year 2012. David's black & white image of Lindsfarne Castle in

Northumberland, with 'fishing-boat' sheds in the foreground (see above), triumphed over thousands of other entries.

'I took the picture because I love

monochrome landscapes, and Britain has some of the best landscapes you can find,' he said.

It was a year in which black & white eclipsed colour, with a monochrome photo of a man in an Oxford street clinching the Young Photographer of the Year title for Stephen Colbrook.

More than 100 of the best entries will go on show in the Take a view – Landscape Photographer of the Year 2012 exhibition at the National Theatre in London, from 12 November 2012 until 12 January 2013.

The show takes place in the Lyttelton Foyer, National Theatre, London SE1 9PX.

● For more about this year's competition, and to see the winning, runner-up and highly commended entries, see pages 26-33 of this issue.



**Do you have a story?**

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8150  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



1955

## Miniature Camera Gossip

LANCELOT  
VINEY

camera users. With full lighting it may be 1/100 second at f/4 or f/5.6 if an energetic developer is used.

# CLUBNEWS

DEARNE VALLEY CAMERA CLUB

THATCHAM PHOTOGRAPHIC CLUB

# SNAP SHOTS



Portraits of  
Bob Dylan were  
among the  
images  
for auction

Portraits of Bob Dylan were among the images for auction

# Auction staged for cancer fight

## STAR PHOTOS IN CHARITY SALE

## SUSPECT STILL ON BAIL AS PHONE ANALYSED

However, police say she has not yet come forward.





# WHITE WALL



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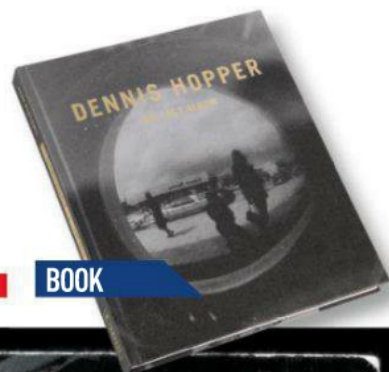
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# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



## Dennis Hopper: The Lost Album

By Petra Gilroy-Hertz with texts by Dennis Hopper and Brooke Hayward. Prestel, £35, hardback, 244 pages, ISBN 978-3-7913-5245-9

**IN 1967**, when work first began on what would become counter-culture smash-hit *Easy Rider*, Dennis Hopper put down his camera for good, ending a six-year stretch of near-constant photographing. This outpouring of artistic expression has been collated here, resulting in a multitude of stories and portraits from those years.

From intimate portraits of contemporary celebrities and artists, to up-close documentary of the 1967 Sunset Boulevard riots, there is much to lose oneself in here. Petra Gilroy-Hertz has made prudent selections, and there are some inspired choices in the ordering of photos – placing Hell's Angels next to hippies and 'Flower Children' is a stroke of contrasting genius. With text contributions from both Hopper and his ex-wife Brooke Hayward, this provides a rare window into an unconventional talent.



## www.ahornmagazine.com

**AHORN IS** an online publication on contemporary photography, aiming to give exposure to the best of emerging talent in the field, featuring interviews, galleries, essays and more. The magazine is currently on its eighth issue and the writing style is in depth. The interviewed photographers really delve into the heart of their work – it may be a little dense for the casual browser, but if you're willing to invest some time they can be very interesting.

The site's layout is simple, with the current issue's contents laid out to be clear



WEBSITE

at a glance, and previous issues are easily accessible. There are better examples of what Ahorn does out there, but it's clearly a growing enterprise and should only get stronger as it develops.





## Cardiff After Dark

By Maciej Dakowicz. Thames & Hudson, £24.95, hardback, 128 pages, ISBN 978-0-500-54419-8

BOOK

'THE SHAMING images that turned Britain into a laughing stock,' shrieked the *Daily Mail*, when one of Maciej Dakowicz's photographs graced its pages last year. A glance through this book, the culmination

of five years spent photographing Cardiff streets on Saturday nights, makes it easy to see how the moral guardians got so flustered. Drunken revellers litter the pavements (figuratively and literally), a man's leg blurs as he is captured in the act of kicking someone lying in the street, and high-vis police jackets are everywhere.

Dakowicz's lens, neither judging nor flattering, is utterly fearless – many subjects who notice the camera show suspicion or outright hostility. The book isn't for the faint-hearted – there's blood, flesh, and more besides – but this befits an unflinching portrayal of a hard-drinking culture.



## Berkoff's East End

Until 29 November. Cass Gallery, Sir John Cass Faculty of Art, Architecture and Design, Central House, 59-63 Whitechapel High Street, London E1 7PF. Tel: 0207 133 4200. Website: [www.thecass.com](http://www.thecass.com). Open Wed-Fri 11am-7pm, Sat 11am-5pm. Admission free

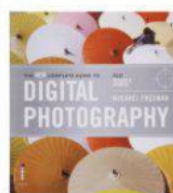
**ALTHOUGH** he may be better known for playing Bond villains and other baddies, and better renowned for bringing Kafka to the stage, British actor, writer and director Steven Berkoff has long retained a passion for photography, ever since first receiving a camera at age 11. This exhibition is a collection of his work documenting London's East End throughout the 1960s and '70s, and provides a fascinating glimpse into a wonderfully diverse community at a time of constant change. Berkoff demonstrates a sharp eye for street photography, and captures the vivid array of cultures and heritages, many of which would soon begin to fade away thereafter.

# CONDENSED READING

A round-up of the latest photography books on the market



● **THE NEW STREET PHOTOGRAPHER'S MANIFESTO** by Tanya Nagar, £9.99 Tanya Nagar has produced a clean and mostly successful guide to the particulars of street photography here, drawing extensively from her own considerable experience of the art. Unfortunately, the page size means that some images are frustratingly small. Perhaps using fewer but larger images would have been a better choice. ● **THE MOVIE MAKING WITH YOUR CAMERA FIELD GUIDE** by Olivia Speranza, £8.99 Something often forgotten by many DSLR owners is that their shiny piece of equipment is actually quite well suited for capturing video. This guide focuses mostly on the technical aspects, although it does find room to touch



on the production process of film projects. While this is an enormous amount of ground to cover, the direct writing style helps the book mostly succeed.

● **INSTANT: THE STORY OF POLAROID** by Christopher Bonanos, £15.99 A lively, witty and enjoyable read, this book charts the history of Polaroid, from founder Edwin Land's first vision of 'pictures in a minute' to the company's decline and bankruptcy. The engaging style keeps the story entertaining, and the research sheds light on the enigmatic Land. Recommended.

● **THE NEW COMPLETE GUIDE TO DIGITAL PHOTOGRAPHY** by Michael Freeman, £19.99 Michael Freeman puts out another quality product with the updated edition of his guide to digital photography. While this market sector is hardly lacking in choice, Michael's style of clear, accessible explanations, paired with high-quality images, makes this a winner.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### HAPPY DAYS ARE HERE AGAIN

Roger Hicks spoke of the aesthetics of the kit we use and, for him, the importance (AP 13 October). In AP 27 October, Steve Brown makes the point that we sometimes get caught up with the technical 'kit' aspects of our hobby over the 'image' aspects. Well, for me, both are considerations, but ultimately it's a personal choice and one's priorities are individual and specific. The key is being honest (about what's important) with oneself.

I recently moved from a DSLR kit to a micro four thirds model and I've not looked back. I had amassed a large number of excellent-quality lenses and DSLR bodies that many a semi-pro would have been proud to own. However, my photography had not moved on – arguably, I was enjoying it less and producing less, too. I then invested (and I use that term deliberately) in a micro four thirds kit, based around the Olympus OM-D E-M5 – and I love it. My pro Nikon lenses are now being used by a couple of wedding photographers and a wildlife enthusiast; my dad now has my DSLR body; and I'm happy with having a 24–350mm (35mm equivalent) kit in a single small bag.

Friends have aired their concerns about the quality of the images from 'such a small sensor' – they are deeply worried that I have taken a step backwards and will regret and miss the capabilities of the DSLR. Well, they're wrong – and I have the A3 prints to prove it! OK, I'd be struggling to produce A1 prints (I never have), the ISO range is slightly more limited (I always use the lowest I can, anyway) and the depth of field is not quite what I could get from the FX sensor in my DSLR. However, the Olympus feels great in my hand, is much more portable, has a higher frame rate, faster AF, superb ergonomics and does exactly what I need. The best feature, aside from the improving photos I'm taking, is the smile it has put on my face! Happy days. **Alec Murrell, Kent**

**I always believe that if you enjoy the pictures you take, the process of taking them and the kit that is in your hand, then you can be a happy man or woman. All digital technology has taken great strides in recent years, and often the rate of changes outpaces photographers' abilities to adjust their opinions – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com).

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## RIGHTS, RESPONSIBILITIES

Martin Topping (*Letters*, AP 27 October) misses the point that freedoms fought for by our forbears will always be under threat if they are taken for granted and exploited regardless of the effects on others. If one person's freedom to do what he judges is OK within the law conflicts with the freedom of others to behave how they wish, also within the law, then it is legitimate to question his actions.

If the topless pictures of the Duchess of Cambridge were taken legally, the argument does not necessarily end there. Paparazzi go to extremes to obtain the pictures they can sell for huge profit and it is easy to understand why, but one does not have to condone their actions. The fact that the outcome is highly damaging for the subject is also worthy of consideration.

I, too, wish to protect photographers' rights, but they are threatened by the actions of those who do not consider the rights of others. **Malcolm Sharvell, via email**

## I'M WITH THE BAND

Gered Mankowitz's description of Jimi Hendrix's off-stage persona as 'sweet and modest' was spot on (*Icons of Photography* AP 27 October). In 1967, my then girlfriend and I attended a gig by Jimi at the now defunct Newcastle Club A'Gogo.

During the intermission, Jimi and his band were enjoying a drink at the bar when my photography-daft girlfriend Karen asked to take their picture. 'Sure thing, honey,' said Jimi, before posing by raising his glass. Karen got the shot on her little Kodak Instamatic 100. I then took one of her with Jimi and drummer Mitch Mitchell. I was there as a rock fan rather than a photographer and it was a thrill to meet Jimi, who although at an early stage in his career, was causing great excitement even among brilliant guitarists like Eric Clapton and Jeff Beck. Yet the polite, well-mannered guy we spoke with was totally at odds with the awe-inspiring wild man we witnessed on stage that night.

Karen and I met several nice and not-so-nice rockers at both the Club A'Gogo and Newcastle's Mayfair Ballroom. Karen was a dedicated in-your-face celebrity snapper and was never intimidated by any rock star. She must have taken hundreds of little 126 mono images on her Instamatic, usually without objection from her subjects – although on one occasion she got a mouthful of abuse from Cream drummer Ginger Baker. But she still got her picture.

Karen emigrated to South Africa and I lost contact with her. I wonder what became of her archive of images from that wonderful period of British music. I recall her telling me how her boss at work – who loved Hendrix – almost passed out when he saw the picture of her with Jimi and Mitch Mitchell. Then again, I almost did the same when, a few days after a boozy night at the Mayfair in 1970, Karen showed me a photo of a long-haired guy with his arm around my shoulder.

I couldn't recall a thing about that night. And while we can't truthfully say nowadays that the camera never lies, back then it

## What The Duck





didn't. And that little square photo of me with Ian Gillan, of Deep Purple, was proof positive I'd met one of my musical heroes.  
**Mick Bidewell, Tyne & Wear**

### WHERE TO START

As an 88-year-old person who has indulged in photography for most of my life, I am puzzled by many of the interpretations of modern developments in the field. By its roots in language, the word 'photography' denotes 'drawing with light'. In working with film, all stages depend upon the careful manipulation of light, from initial exposure to the making of the print.

Once the shutter of a digital camera closes, the image is deconstructed and coded for storage or transmission in what is a basically electronic form. Reconstruction is required for viewing in 'analogue' mode. If this is on paper, an output device is used employing four-colour techniques that resemble standard printing methods. After the exposure, light, apart from that generated on a computer screen, is eliminated from the procedure. The link between light reflected from the original subject, and the image on paper, is broken.

I read camera reviews in AP, from which it appears that where top-quality digital images are desired, kit costing over £1,000 will be needed. At the present time, highly regarded film cameras are available second-hand. There should be encouragement for beginners to start on such cameras, thereby having the possibility of high achievement while gaining knowledge of the fundamentals. **RW Roberts, Surrey**

### NOT THE SHARPEST TOOL

I am intrigued by P-Stoddart's remark in *Ask AP* (From the Forum, AP 13 October) that 'all images usually require a bit of sharpening'.

For years I was a part-time industrial photomacrographer, taking photographs of small things like nuts, bolts, washers and so on, as well as lots of electronic widgets.

I used a standard Nikon F3 camera, with high-magnification waist-level finder, 'C' or 'M' screen (depending on subject), generally with Nikkor micro lenses and usually with Ilford Pan F film. Few of the images were more than about 10x life-size, and all had their subjects clearly defined and they all passed muster. Even if 'sharpening' had existed, I never felt the need for it and neither did the customer.

I am forced to the belief that all these references to sharpening apply to digital systems. There is the implication, then, that either a) the sensor of a digital camera does not give so precise a definition as fine-grain film, b) the focusing system of a digital camera is less good than its analogue predecessor, or c) that the lenses of today aren't so good as they were years ago.

I am all for digital cameras. They save silver and other dyes, and they don't require packaging for the films, which litter the countryside. They should, however, be much simpler to use – the array of buttons on the Nikon D4 dazzles me! But am I right in thinking that while most images require sharpening, they are by no means the complete answer to the maiden's prayer?

**Raymond Hill, Essex**

**Mr Stoddart was referring to digital files only when he said that all images need a degree of sharpening. He is right, and the reason this sharpening is needed is not due to the lower quality of a digital photograph, but rather the scientific method of its construction. Many cameras, of course, sharpen images for us and thus remove the need for further sharpening on the computer, but others do not. As a general principle, better quality can be achieved by sharpening manually out of the camera on a powerful computer than is possible using more basic in-camera systems. The difference, though, may not be noticeable except in significant display sizes – Damien Demolder, Editor**

### A GENIUS OF SORTS

It was interesting to read in AP how Hasselblad staff as far afield as Denmark, Sweden, Italy and Japan worked together to keep the launch of its Lunar compact system camera secret from the press (*News*, AP 27 October). The 'thought-provoking' design and not-so-keen pricing should ensure that we don't see it in stores or in the hands of photographers any time soon. Now that's genius! Well, kind of...

**Warren Christmas, London SW16**



# BACK CHAT

## AP reader Greg Lewis reflects on the impact of photographic losses among flood victims

**SPARE** a thought for those victims of home-ruining flash floods who have lost more than just domestic possessions. Gone for many are the priceless memories stored in photographic albums of a family's personal history. Births to birthdays, school years to employment, a first car, engagements to weddings, they are all likely to feature somewhere. But not any more.

Television coverage may be here today and gone tomorrow, but the anguish for those left to face the devastation lasts indefinitely. Insurance policies can only help to recover necessities; they do not heal emotional stress.

Reality strikes home when you know someone directly who has faced the upheaval from torrents of filthy water cascading through their property. Long-standing family friends living in another part of the country have become victims and know at first-hand the destructive impact and its consequences.

After days of torrential rain this 'summer', a local river burst its banks with great force, and the unstoppable overflow hit their residential area within minutes. The impact created havoc in a usually quiet community going about its daily business. There was no loss of life, but losses in other ways were still serious. A televised news bulletin showed one resident from a different flood-hit town saying: 'It will take us months to get over this mess. It's not the furniture and carpets, it's things like all our family pictures that we can't replace. It's heartbreaking.'

In a moment of personal reflection, you can imagine being in other people's shoes. What if it were our house and our losses? Our grown-up children still find satisfaction in flipping through a boxful of albums during family gatherings. Comments about fashions of the day, hairstyles, missing teeth at school and 'did we really look like that?' are all part of the enjoyment. I can remember my granddaughter making a classic comment in her earlier years, telling a close aunt, 'You look like George Washington'.

Perhaps it is at times of tragedy that the value of our personal pictures takes on new importance. They do not have to be masterpieces, either. A grabbed Instamatic snapshot or something captured on a first SLR camera can have equal status in securing the moment. Keeping pictures has always seemed a natural thing for our family to do, but now we have added the word 'safely', meaning somewhere offering improved protection. Downstairs cupboards are definitely out of the question.

What also comes into consideration is the prospect of converting album contents to a digital format using discs or online storage. Time and effort are needed to achieve the right result, but the payback would be huge in the knowledge that decades of special moments are water-resistant at least.



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# PHOTO INSIGHT



## DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

David Ward discusses his scene of a Scottish waterfall and how, through a particular choice of lens, he could capture the beautiful natural light

**THIS** image was taken at Glen Orchy in the Scottish Highlands. It is at a spot surrounded by trees where a gorge has formed into the riverbed, creating a dock fed by water flowing over and among the rocks. I had wanted to make an image of this gorge for a long time and I'd tried at various times of the day in different weather conditions, but always failed. However, it just so happened that on this particular day everything came together.

Shot in January in the early afternoon, it was about an hour or so before sunset so it was getting reasonably late in the day. The sky was really moody and the level of the river was just about right – sometimes you can't get across to those rocks in the middle because it's just too fast-flowing. Yet with the river being low, it meant that I could creep across to the centre and make a picture. It's usually quite tricky to get out to that point. I sometimes take groups there to photograph, but I tell them they can't walk out on the rocks in case they fall in. On this occasion, though, I was on my own and it didn't matter if I fell in!

I love the swirly patterns in the metamorphic rocks. I find them really interesting and it's what drew me to photograph the scene. The whole landscape has a very primeval feel – it has an air of legend, and that's what I wanted to try to convey in the photograph.

The image was shot using a 5x4in Linhof Technikardan film camera, using Fujichrome Velvia 50 film. I wanted to show the movement of the water to create a mythical feel, so I probably shot it with an exposure of 4–8secs with the lens stopped down quite a way, at around f/22–33. I say probably, because just after I took the picture I dropped part of the camera back into the water, so I was distracted afterwards and did not note down the settings I used! I managed to fish the camera back out, but had to put my arm up to my shoulder in water that was only just above freezing. Fortunately, the back was fine after it had dried out!

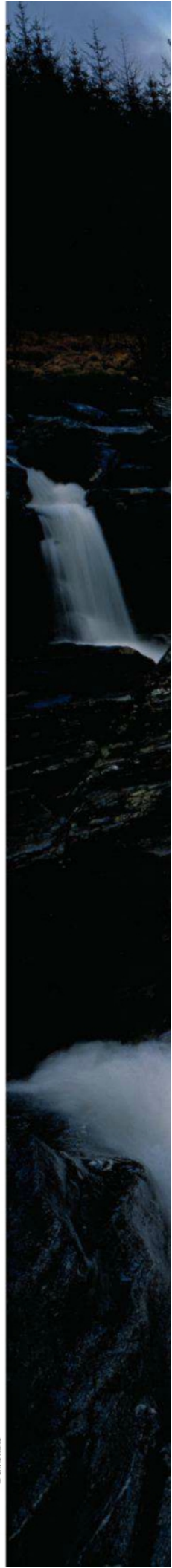
Many people make the mistake of thinking that this image was shot with the addition of artificial light, as it looks like the front rock is in a pool of light, but it's actually not. It's all shot using available light and there are a couple of reasons for it looking as it does. First, I used a very wide lens – 72mm – for a 5x4 camera, and this type of lens on a large-format camera creates what is known as a 'hotspot' in the middle of the image. As a result, the picture will be bright in the middle, with the light then falling off towards edge of the frame. This is just an artefact of the lens. You can buy a centre-spot filter to correct this, but I've always liked the effect it produces. It works really well for this particular scene, because if you've got a subject that has something like a rock in the centre of the image, that will be the exposure my light meter has told me to take, and everything else will be slightly darker around it. I think this all adds to the mood of the image.

Second, the image benefits from the addition of a 2½-stop graduated filter over the sky, to darken it slightly. I like darkness because it's emotive and it adds to the overall mood of the image. I did a minimal amount of post-processing to the scan, merely enough to make the file look like the transparency.

This is a photograph that I like very much, as I love the flow of energy through it. I like the way the water predominantly runs from right to left across the image and falls down towards the bottom left-hand corner, but in contrast the direction of the sky and the energy within it is going in the opposite direction towards the top-right corner. I like that contradiction. I wanted to make the image feel slightly mythical and I think I've succeeded in that because there's a darkness within it that I like. I feel that too often in landscape photography people try to show every single detail, and it's often what you miss out that can leave room for the viewer to bring their own story to the picture. **AP**

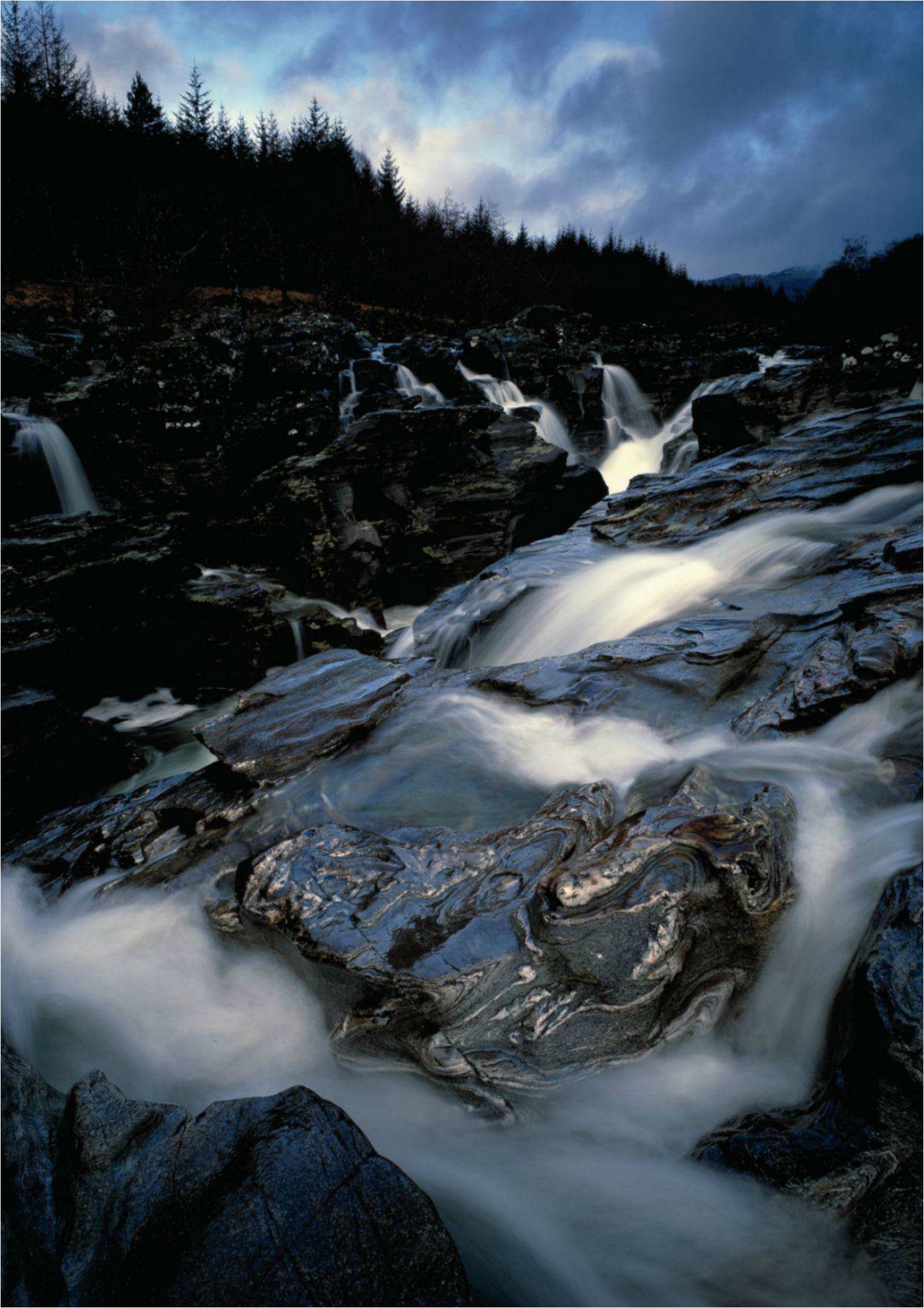
David Ward  
was talking  
to Jade Lord

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To see more of David's images or to book a place on one of his workshops, visit [www.into-the-light.com](http://www.into-the-light.com)









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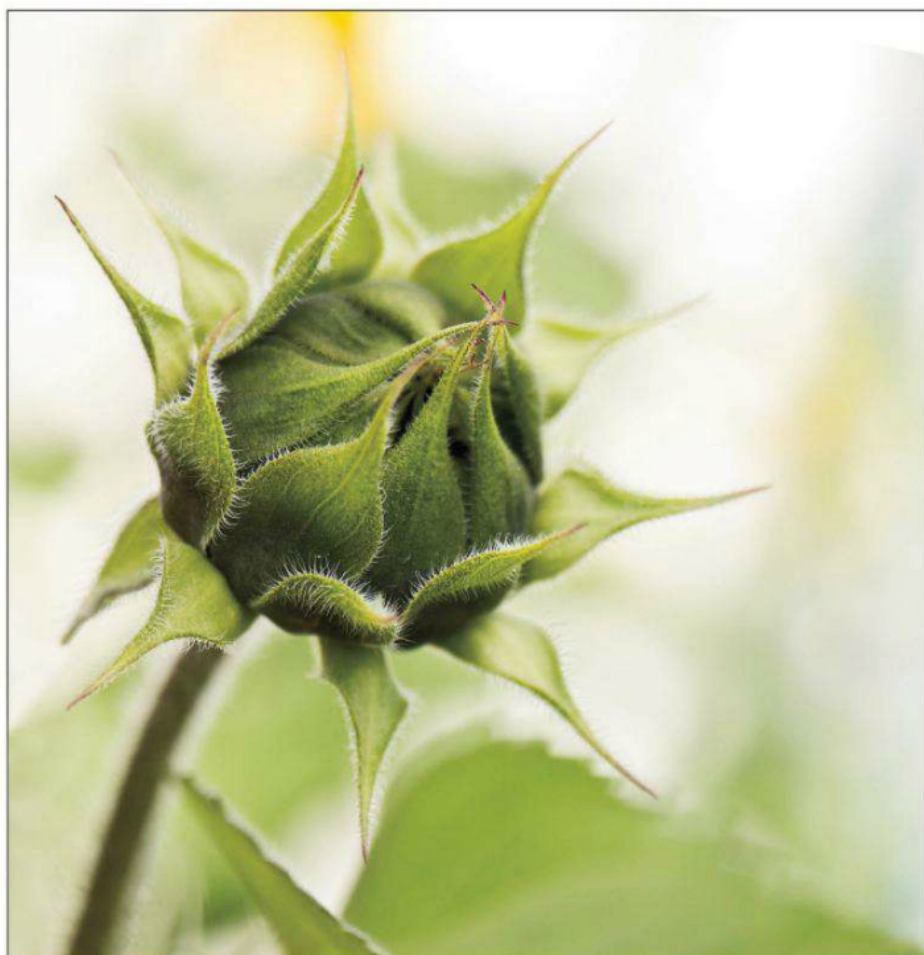
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# LUMIX G Panasonic



# A day of optical X-cellence

## Panasonic and AP at Kew Gardens with the Lumix G series

*Amateur Photographer* and Panasonic teamed up to give 10 readers a chance to try out the new **Lumix G5** and to get some expert advice during a photography day at **Kew Gardens** in London. Here we present the best picture of the day

### Tony Cook of Gloucestershire wins a Panasonic Lumix G5 kit for this picture of a sunflower bud



**TONY SAYS:** I had been a Nikon F3 user for years, and I had a bag full of prime lenses – and the whole kit weighed far too much. So, when I switched to digital photography, I promised myself that I'd just have one small body and a single lens to do everything. The body I chose was a Panasonic Lumix G1 – the first micro

four thirds camera – and I used the standard 14–45mm f/3.5–5.6 kit zoom lens. I chose the G1 because it has a viewfinder, as I much prefer to hold a camera to my eye, and the G1 gave me a very similar handling experience to the SLRs I had been used to. With only 12 million pixels, though, the G1 is now becoming a bit dated.

I'd read about the Lumix G5 and was very interested to use one. The things that appealed to me were the 16.05-million-pixel sensor and the same SLR styling that the G1 has – and I

was interested in the touchscreen options as I already use an iPad and an Android smartphone.

On the day at Kew I found that I really liked the way the G5 handled, with its ergonomic grip, button layout and flip-out LCD screen. I prefer a viewfinder for most subjects, but a screen that comes away from the body is ideal for street work.

What struck me most, however, were the fixed-focal-length, fast-aperture lenses in the Lumix range. For my sunflower bud picture I used the Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS. I could have got a picture of the bud with my standard zoom, but not with that creamy out-of-focus background or with the bud as large as it is in the frame. I've realised that while my zoom approach is convenient, you can't beat a wide aperture, and for that you need a fixed-focal-length lens.

I'm pleased with my shot, and with how sharp the hairs are on the edges of the leaves, and with the quality of the out-of-focus areas. This isn't my usual type of picture: I go for rich colours or bold black & white, so in some ways the Kew day has opened up a new style for me – or at least reminded me of what I liked so much about my Nikon F lenses. I guess that 45mm macro lens is something I'll have to buy next! **AP**

### PANASONIC LUMIX G5 HIGHLIGHTS

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- Touch AF and touch shutter
- 1.44-million-dot EVF
- 6fps burst mode
- HD 1920x1080-pixel 50i movie shooting
- Tested AP 11 August 2012







PETER MCNAULT

# Documentary Photography

## The Amateur Photographer Masterclass with Cathal McNaughton

**Cathal McNaughton** explains how to deal with the challenges of capturing the essence of a vibrant city as he shows four AP readers around Belfast. **Kim Kelly** joins them

**IN THE** 1980s, an advertising campaign ran in Northern Ireland stating that 'Belfast is buzzing' in an attempt to persuade reluctant shoppers to visit the deserted city centre blighted by bombings and shootings. Fast-forward to 2012 and the city really is buzzing, and with hordes of tourists enjoying the bustling pavement cafés there is little to mark Belfast out as any different to other European capital cities.

Gone are the soldiers perched on street corners and the armoured vehicles that rumbled through the city centre. In their place are buskers, street vendors, busy shoppers and the many quirky characters who tend to populate city

centres, often causing you to do a double-take. And it is for exactly for this reason that Cathal McNaughton has chosen Belfast for his fourth AP *Masterclass* in street photography.

When it comes to street photography, Cathal firmly believes it is essential to have an open mind and to leave your preconceived ideas about a city or a country behind you. 'I think people who aren't from Northern Ireland quite understandably have certain ideas about Belfast and what they are going to see,' he says. 'They possibly think that street photography in Belfast will entail dramatic shots of violence, soldiers and murals – the sort of thing you used to see on the TV news. These days, though, Belfast is pretty much like any other city.'

'If you are expecting dramatic scenes in Belfast city centre on a sunny Saturday afternoon you will be disappointed, and the same goes for any other city you might think you know. We can't rely on Belfast or any other city to give us great pictures – that has to come from us.'

According to Cathal, ditching the clichés and preconceptions is essential when trying to take images that capture the very essence of what a city like Belfast is all about – and the same rule can be applied anywhere. 'I want to see your Belfast, your city,' he tells the four AP readers who are joining him in the city where he started as a trainee press photographer aged just 17. 'I don't want to see a mishmash of ideas you have seen on the news. It has to be your reality.'

Street photography is about capturing the daily life of the city, he says. The photographers should aim to encapsulate the feel of the area they are photographing. 'In theory this sounds simple,' continues Cathal, 'but there also has to be some kind of focal point within the frame. We need to grab the viewer's attention. The picture must contain a question or an answer. In a sense your images are meant to look like a snapshot, totally uncontrived and simple. However, as we know, simplicity can be hard to attain.'





## Your AP Master... Cathal McNaughton



In his career as a press photographer, Cathal has covered conflicts in Northern Ireland, Iraq and Afghanistan. Providing images to The Press Association and Reuters news agency, he has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. Cathal is also a regular contributor to AP's *Photo insight* series. He is based in Northern Ireland. Visit [www.cathalmcnaughton.com](http://www.cathalmcnaughton.com).

## The AP readers... Hannah Johnston



Hannah is aiming for a career as a professional photographer when she completes her HND course at South Eastern Regional College in Lisburn. She uses a Fujifilm FinePix S5 Pro with an 18-55mm lens. 'Cathal has taught me that if you see something in front of you, don't photograph it straight on,' she says. 'You need to move around and not be lazy.'

## Peter McAuley



Peter enjoys shooting wildlife and loves photographing birds. He uses a Canon EOS 40D with a 24-105mm lens. 'I would never have thought of coming to a city to take pictures,' he says. 'I'm amazed at the variety of subjects.'

## Charles McNaughton



Charles lives in a rural area of Northern Ireland where he mainly shoots landscapes. He uses a Canon EOS-1D Mark III with a 24-70mm f/2.8 USM IS lens. 'I was very nervous about approaching people at first, but everyone has been very receptive,' he says.

## Lauren Robinson



Lauren is a first-year photography student. She uses a Canon EOS 500D with an 18-55mm lens. 'Cathal has taught me that if you find the right background, it's important to wait for the right subject and it could take hours,' she says.

# PREPARATION IS EVERYTHING

**ON FRENETIC** city streets it is easy to become overwhelmed, and unless you are totally prepared you risk missing out on capturing the everyday dramas that are being played out in front of you.

'In real-life situations things happen in an instant, and if you aren't ready you will miss it,' says Cathal. 'It sounds very simple, but time and again people lift their cameras to capture an interesting piece of action and later realise they had the wrong meter reading. Things aren't rehearsed and can't be repeated – street photography isn't like a photo shoot or taking a family portrait. There is no, "Sorry. Can you do that again?" It's frustrating, but if you miss it, you miss it.'

Cathal advises taking full control of the few things you actually can control. 'You can't control other people or the weather, but one of the things you have control over is your camera settings,' he explains. 'You must constantly be checking and changing your exposure to suit the lighting conditions.'

Today's *Masterclass* is taking place on a lovely bright autumnal day. The light is harsh and in these conditions shadows can be created in an instant. 'As you walk from

one side of the street to the other, the light can go from dark to light, which is 4 or 5 stops,' says Cathal. 'You need to be constantly updating and aware of the light.'

Due to the bright light, Cathal advises the students to set their cameras to ISO 200 with the option of changing to ISO 400 in darker or shadowed areas. This will allow the readers to maintain a fast shutter speed, which is important in street photography because things often move quickly.

So with this in mind, the attendees have their cameras prepared with the correct settings, ready for action. So, what's next?

'Relax,' says Cathal. 'You need to be calm and relaxed, and simply start walking, looking and listening. The best way to see anywhere is to walk around. You must get out of your car and get a feel for the place you are in. A lot of my pictures have come from spending hours walking, just taking in the atmosphere.'

But, as Cathal says, you must listen, too. Photography is not just about your eyes – you must use your other senses. You might hear something you can't see round any given corner.



# STREET ETIQUETTE

**THE QUESTION** Cathal is asked most about street photography is 'What can I photograph?' His advice is simple: 'You need to ask yourself why you are taking a picture. It's inappropriate to poke fun at people through your photography. However, it's fine to use humour and to capture scenes of absurdity. I know this is often a fine line, but be sensitive and never exploitative.'

Cathal advises reading up on what your rights are and studying privacy laws so you can work confidently within the legal parameters. 'If it feels wrong and you aren't comfortable, then don't do it,' he explains. 'But saying that, you have to push your own boundaries.'

On the street photography *Masterclasses*, one of the reoccurring dilemmas for the students is how to approach potential subjects to make sure they are fine about being photographed. Many people find it hard to

put themselves out there and intrude on people. 'Every situation is different and there are no set rules,' says Cathal. 'For example, if you want to take pictures of a stallholder at a market you can ask them, but then you run the risk that they start reacting to you and posing, which is something you don't want.'

'I feel you can engage with people without actually speaking to them,' he continues. 'A nod or a smile lets them know you are taking a picture of them. If they see what you are doing they have the chance to complain and if not they should be fine with what you're doing.'

And Cathal warns that you shouldn't intrude too much on people's time and respect their boundaries. 'Don't linger too long around the subject,' he says. 'The person may be trying to work and you have to respect that.'



Example 2



CHARLES MCMAHON

‘You can achieve a great photo by taking a step back and learning patience’

# PATIENCE

**IN A FAST-PACED** city environment, there can often be a tendency to race around frantically taking pictures, but Cathal advises the opposite approach.

‘It’s fine to go looking for pictures, but don’t become impatient if you don’t find any because quite often the pictures will find you,’ says Cathal. ‘People will often come to me in frustration and say they have taken only four or five pictures that day, and my response is that I would be happy if I had got one – and sometimes I don’t even get that! I don’t achieve a great picture every day and people should lower their expectations. It’s better to take one shot that will stand the test of time than 30 images that mean nothing.’

Cathal believes you can achieve a great photograph by taking a step back and learning patience. He points out that sometimes the photographer will find the perfect piece of light or a nice backdrop, but it is missing one element: a person. Often it is just a question of sitting quietly, composing the picture and waiting for the right person to walk into it. This could take hours, but it can often be worth it.

Cathal uses the example of Charles’s striking shot featuring a billboard picture of



CHARLES MCMAHON

the Manhattan night skyline to demonstrate this approach. ‘Charles found a nice cityscape backdrop,’ says Cathal. ‘He waited for a long time and shot a lot of different people walking past it, but none of them worked – some passed in the wrong direction or were too close or too far away, or wearing the wrong colour of clothing

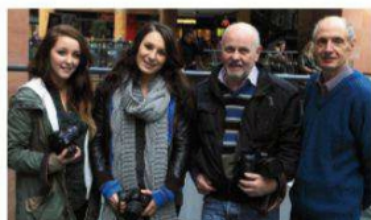
(example 1). However, he waited a little longer for the right person to move into the frame in the right way, so it looked like they were walking in a city. It looks very effective (example 2).

Cathal adds that you mustn’t be afraid to scrap an idea and move on. Sometimes things just don’t work out.





PETER MCNAUGHTON



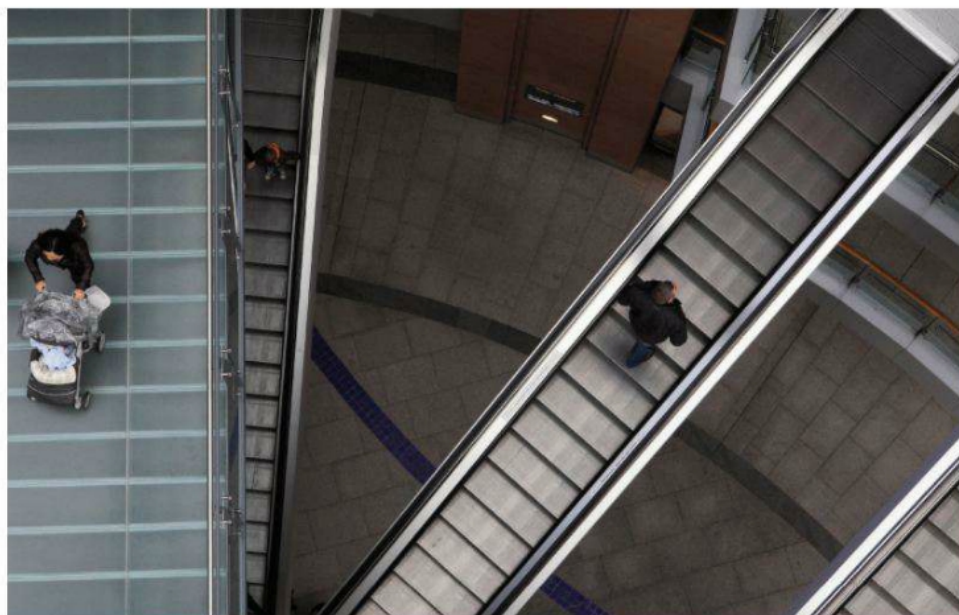
## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Luke Massey** (wildlife). Our next confirmed *Masterclass* is with Luke Massey in Reading, Berkshire. If you would like to take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

**IT SHOULD** go without saying that composition is one of the fundamental building blocks of any good photograph. Yet composition is not always as simple as it appears. 'Composition, much like handling exposures, is something that over time will become second nature,' he says. 'You'll look at a scene and begin to work on a virtually instinctive level.'

Cathal suggests to the attendees that they visually break down their environment: 'If you look around, you're surrounded by countless lines and shapes,' he says. 'But that's all they are – lines and shapes. Learn to see your environment in basic terms. Simplify the environment and you'll begin to understand how different forms work together.'

In Peter's image of a walkway (above), a complex combination of elements have come together to create a genuinely captivating shot. 'Peter's image contains a lot of unconventional and irregular forms,' says Cathal. 'That's what makes it so interesting. Because the subject – the feet walking on the translucent walkway – is so obvious and clear, it's actually a very pleasing image.'



CHARLES ROBINSON





LAUREN ROBINSON

## KEEP IT CLEAN

**ONE** OF the main challenges of street photography is trying to keep the images uncluttered and simple in an environment that is often busy and full of distractions. A compromise has to be found between capturing the vibrancy of a situation without confusing the subject matter.

'Whenever you take a picture and someone looks at it, they should be able to tell immediately what they are looking at,' says Cathal. 'People regularly show me pictures and have to explain what it is that I am meant to be seeing. It's tricky, but you have to keep it simple because on the streets there are so many distractions in the background.'

Cathal says it's imperative that you really concentrate when you are looking through the viewfinder at what you want to be in the frame. Pay close attention to all the details and change angles if you need to lose some of clutter in the background.

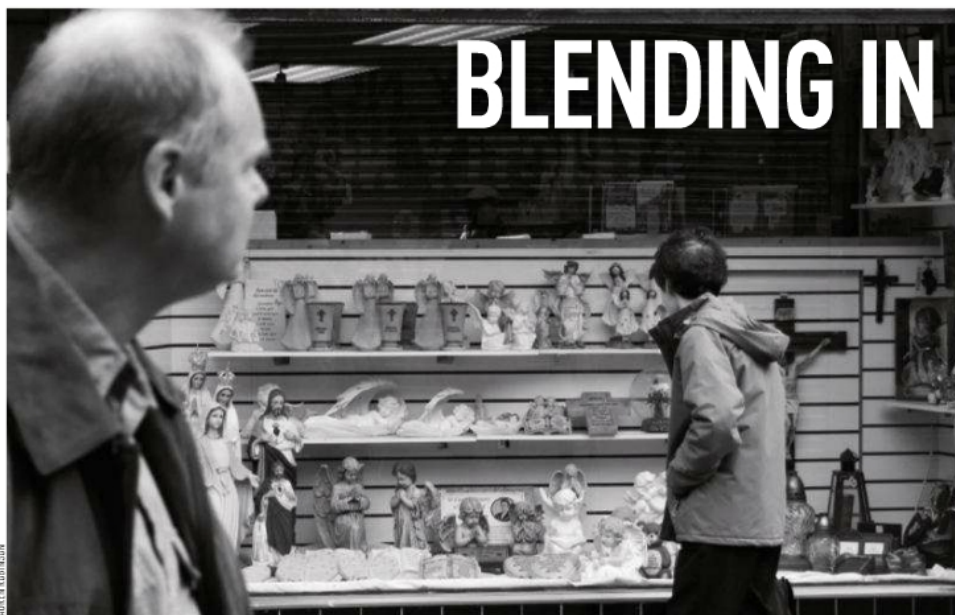
'You could also shoot at f/2.8 or f/4 to narrow the depth of field and make the background more out of focus,' he says. 'A good example would be Hannah's picture of a woman with a box on her head [right]. Initially, when Hannah took the shot, it was messy. There was a lot going on in the background. Then, after a little discussion, I pointed out that if she adjusted her angle she could make the background cleaner.'

Just changing her position and opening up the aperture to f/4.5 meant that Hannah was able to transform her shot. Simple adjustments can make a world of difference.



HANNAH JONKSTON

## BLENDING IN



LAUREN ROBINSON

**THE FLY**-on-the-wall style of street photography is of paramount importance and can be compromised by the photographer if he or she doesn't blend into the surroundings.

'You need to use the minimum of equipment so you don't immediately stand out as a photographer,' says Cathal. 'That means no tripods or bulky equipment. You want to capture the reality of everyday life without the subject looking self-conscious or self-aware, so you want to be as inconspicuous as possible.'

'You certainly don't want to be the focus point, otherwise it changes the feel of the picture and destroys the integrity,' he adds.

**'You want to capture the reality of everyday life, so you want to be as inconspicuous as possible'**



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\*Nabuk is top-grain cattle hide leather that has been sanded or buffed on the grain side, or outside, to give the nap a velvet-like surface.



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# Landscape Photographer of the Year **2012**

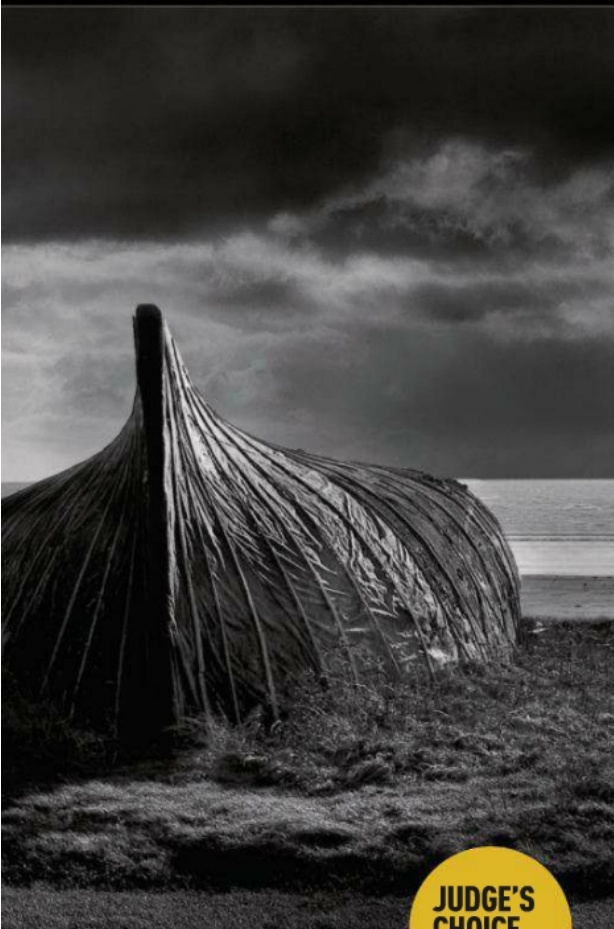
Top landscape photographer **Charlie Waite** unveils the winners, runners-up and highly commended entries for this year's **Take a view** competition

**AS THE** cool air of autumn becomes winter's icy sting and the sky turns to an angry bruise, it would be tempting to retreat from the elements and warm yourself in front of the fire. Not so for the landscape photographer. Such seasonal shifts are an excellent chance to get out there and start shooting.

Now in its sixth year, the Take a view Landscape Photographer of the Year competition has grown from strength to strength. The competition was founded by landscape photographer Charlie Waite and over the next eight pages we take a look at the winners, runners-up and a selection of the highly commended images. You can also see these images, and more, at the National Theatre in London in November, as well as in a new book. See page 33 for more details.







**JUDGE'S  
CHOICE**  
NICK WHITE

## Overall winner David Byrne

Nikon D700, 24-70mm,  
1/80sec at f/16, ISO 200

◆ 'We stayed the night at Lindisfarne to catch the sunrise, which was a good job as the causeway to the town was covered by the sea,' says David. 'It is an iconic place and these upturned boats, which have been made into fishermen's huts, are quite a sight to see.' To see more of David's images, visit [www.85mm.co.uk](http://www.85mm.co.uk).

## Overall Young winner Stephen Colbrook

Canon EOS 450D, 18-55mm,  
2.5secs at f/11, ISO 200

◆ 'I love the mysterious and unusual effect that fog creates,' says Stephen. 'This photograph was taken while exploring Oxford in an especially dense covering. The old architecture of the city took a different, more ominous look from its usual romantic appearance. The diagonal lines of the buildings, combined with the focal point of the distant man, help to draw the viewer in.'

## Charlie Waite says

'The slope of the castle mound is pivotal to this image as it is repeated in the upturned boat sheds. Black & white treatment gives a historical sense of a darker past.'

## Charlie Waite says

'This shot is very much reminiscent of the work of Brassai. It's an atmospheric image worthy of a film noir director.'



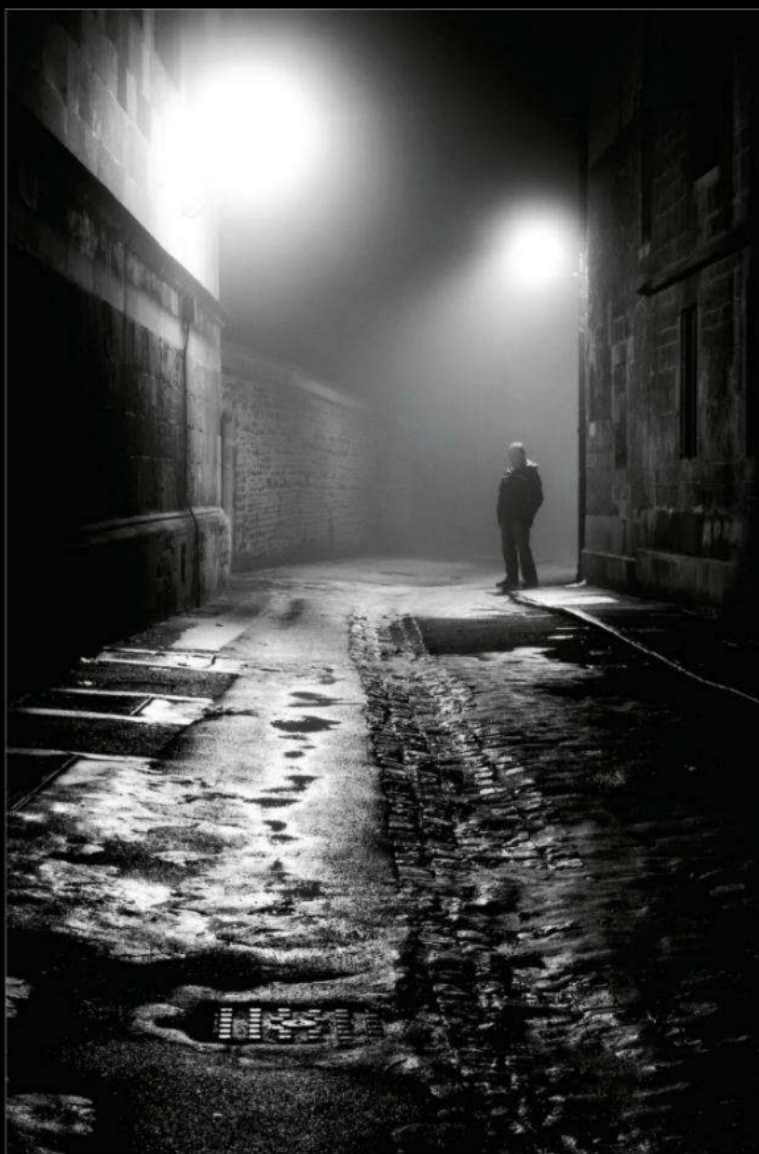
## Network Rail 'Lines in the Landscape' Award Graham Hobbs

Pentax K10D, 18-55mm, 0.3secs at  
f/22, ISO 100

◆ 'Although there are more photogenic wrecks around Poole Harbour in Dorset, this fibreglass canoe made the right contrast with the sleek trains that cross Holes Bay,' says Graham. 'I had noticed previously that the rising sun hits the rail bridge full on in mid-winter and the bridge reflects the light dazzlingly, which had the makings of a second point of interest strong enough to balance the wrecked canoe.'

## Charlie Waite says

'A clever juxtaposition between the old boat and the shimmering new train. The light on the boat helps us to enjoy the relationship between the two.'





## Classic view winner David Byrne

Nikon D200, 10-24mm, 1/60sec at f/14, ISO 400, b&w filter

◆ 'I'd seen this group of trees on the web and thought it would look quite unusual photographed in infrared,' says David. 'I tried to get the wraparound effect by using a wideangle lens. The Nikkor 10-24mm lends itself well to IR photography, not suffering from any hotspots.'

## Charlie Waite says

'The infrared treatment here lights the tops of the trees and reinforces the amphitheatre feel. The grasses ensure foreground interest.'



## Classic view runner-up Simon Park

Nikon D3, 70-200mm, 1/1000sec at f/7.1, ISO 1000

◆ 'This is Douglas Promenade on the Isle of Man, and the energy and movement of the sea on this particular day was amazing,' says Simon. 'I was ready and waiting, and got many good frames before I heard a clap of thunder and reacted instinctively, tripping the shutter.' To see more of Simon's images, visit [www.simonparkvisions.com](http://www.simonparkvisions.com).

## Charlie Waite says

'It is rare that a landscape can convey sound, but surely we can all hear this ferocious sea and its threatening nature.'



**JUDGE'S  
CHOICE**  
JOHN  
LANGLEY



## Living the view winner **Paul Bundle**

Pentax K20D, 50-135mm, 1/15secs at f/16, ISO 100, filters

♦ 'Dawn in March, and it was raining at Loch Ard,' says Paul. 'I had just taken a sunlit shot towards the west, when at the other end the mist lifted, revealing a near-monochromatic mixture of light, shadow and reflection.' To see more of Paul's images, visit [www.paulbundle.com](http://www.paulbundle.com).

## Charlie Waite says

'The fusion of sky and water by mist creates an image almost of one's imagination, yet the minuscule boat with two figures hauls the viewer back to the reality.'



## Living the view runner-up

### **Les Bennett**

Nikon D300S, 70-300mm, 1/160sec at f/5.6, ISO 400

♦ 'It was a bitterly cold February afternoon,' says Les. 'On the journey home, near Milton Abbot in West Devon, we bumped into Colin, a local shepherd, who was on the way to give his sheep their evening feed. We tagged along, in the hope of a photo opportunity. He treats each animal almost as a pet, which you can probably gather from the result.'

## Charlie Waite says

'I have always longed to see more humour in photography and here is an image that will produce a fond grin on the face of everyone who looks at it. The composition – with the dark fir behind, the shepherd's head and the shape made by the sheep – interlocks sweetly.'



## Urban view winner Simon Butterworth

Canon EOS-1Ds Mark III, 400mm, 1/100sec at f/11, ISO 200

♦ 'An imposing row of traditional Scottish tenement buildings,' Simon says. 'The opposite side of the street was demolished by German bombing in the Second World War.' To see more images from Simon, visit his website at [www.simonbutterworthphotography.com](http://www.simonbutterworthphotography.com).

## Charlie Waite says

'The austere composition and the step-like roof formations mirrored on all buildings establish a coherent relationship that makes this an exceptional photograph.'

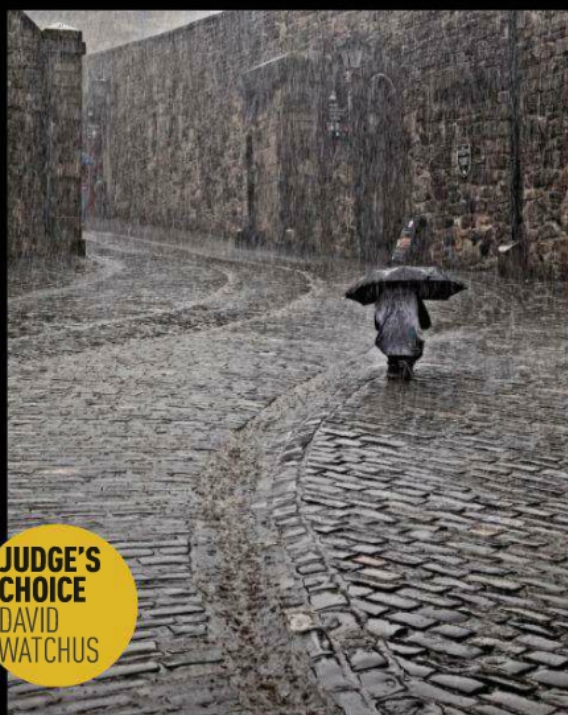
## Urban view runner-up Bill Terrance

Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/8, ISO 200

♦ 'This picture was taken at Edinburgh Castle,' says Bill. 'During our visit, there was a thunderstorm and most people took shelter in the castle entry gate – all except for this hardy soul, who preferred to wait it out in the open.'

## Charlie Waite says

'The rhythm of the cobbled street emphasised by the lashing rain, along with the solitary figure of the sheltering man, makes the sensation of being out in the driving rain truly tangible.'



JUDGE'S  
CHOICE  
DAVID  
WATCHUS



## Your view runner-up Robin Hepburn-Evans

Canon EOS 5D Mark II, 105mm, 1/800sec at f/8, ISO 250

♦ 'On arrival at New Brighton lighthouse, I could see the waves lashing it,' says Robin. 'The gale-force winds were lifting the spray in great plumes of white. At that moment the sun was partly obscured by very thin cloud, which gave a more interesting light than the full-on version. I ended up thigh-deep in the waves, battling 60mph winds, to get this shot.' To see more of Robin's images visit [www.flickr.com/photos/tornado000](http://www.flickr.com/photos/tornado000).

## Charlie Waite says

'The three flicks of surf enliven this image and contrast so well with the sense of permanence and safety that the lighthouse conveys. The dark grey of the stormy sky provides a perfect backdrop.'





**JUDGE'S  
CHOICE**  
DAMIEN  
DEMOLDER



## Your view winner **David Baker**

Canon EOS 5D Mark II, 70-200mm, 0.6secs  
at f/16, ISO 100, tripod

◆ 'This image was taken in March,' says David. 'It is part of a project involving a particular area of the New Forest that I am visiting at, or a little after, dawn when there is mist.' To see more of David's images, visit [www.milouvision.com](http://www.milouvision.com).

## Charlie Waite says

'The epitome of landscape elegance. The tunnel effect created by the dark sides of the image leading to the light give it an uplifting, ethereal quality.'



## HIGHLY COMMENDED

In addition to the winning and runner-up images, the judges chose several other photographs that they felt



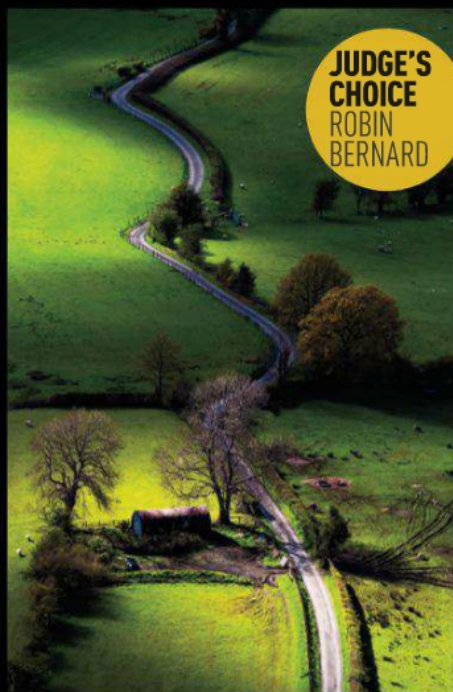
Your view **Andrew Cosway**

◆ Canon EOS 5D Mark II, 17-40mm, 1/6sec at f/16, ISO 50



Living the view **Bill Crookston**

◆ Canon PowerShot G11, 1/500sec at f/4.5, ISO 200



Living the view **David Byrne**

◆ Nikon D700, 70-200mm, 1/800sec at f/16, ISO 200

Living the view **Chris Beesley**

◆ Pentax K100D Super, 10-20mm, 1/15sec at f/8, ISO 200

Classic view **John Finney**

◆ Nikon D300, 70-300mm, 1/1000sec at f/5.6, ISO 200



Classic view **Craig Denford**

◆ Sony Alpha 200, 28-70mm, 1/2sec at f/22, ISO 200, ND grad

Classic view **Angus Clyne**

◆ Canon EOS 5D Mark II, 20mm, f/22, ISO 50





should be highly commended. Here is a selection of some of them



## Classic view Steven Horsley

◆ Canon EOS 5D Mark II, 70-200mm, 1/350sec at f/5.6, ISO 200

**JUDGE'S  
CHOICE**  
MONICA  
ALLENDE



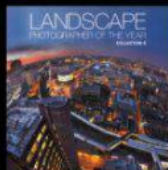
## Urban view Giles McGarry

◆ Nikon D300, 50mm, 1.6secs at f/2.8, ISO 200



## Urban view Stephen Chung

◆ Nikon D300, 18-70mm, 41secs at f/16, ISO 200



## BOOK

*Landscape Photographer of the Year - Collection 06* (ISBN 978-0749573652) is published in hardback by AA Publishing and has 224 pages. The normal price is £25, but AP readers can order it for £15 with free standard p&p to UK mainland and Ireland. Visit the [AA.com/shop/land6](http://AA.com/shop/land6) or call 01903 828 535 quoting promo code LAND6. Offer valid while stocks last.\*

## THE JUDGES

### Charlie Waite

Landscape photographer  
Landscape photographer and founder of the Take a view Awards.

### Damien Demolder

Editor, *Amateur Photographer*  
Damien was appointed Editor of AP in 2007 and has a wealth of photographic experience.

### David Noton

Landscape and travel photographer  
David is an award-winning photographer who is one of the finest in his field. His work is published to great acclaim.

### Monica Allende

Picture Editor,  
*The Sunday Times Magazine*  
Monica began her career commissioning travel photography. She now works for *The Sunday Times Magazine*.

### Robin Bernard

Director of Bayeux, one of London's leading photographic and imaging companies  
Robin founded Bayeux 11 years ago. The company offers a wide range of modern techniques, and traditional darkroom skills.

### John Langley

Director of External Relationships and Partnerships, National Theatre  
John has helped the National to become renowned for its full and varied free exhibitions programme

### Nick White

Epson UK  
Nick joined Epson five years ago and has extensive experience in the trade side of photography.

### David Watchus

Publisher, AA Publishing  
David took over as publisher at the AA in 2006, after working in a variety of roles within the business.

The Take a view – Landscape Photographer of the Year 2012 exhibition, in association with Network Rail and Epson, will go on show at the Lyttelton Foyer, National Theatre, London SE1 9PX, from 12 November 2012-12 January 2013. Tel: 0207 452 3000. Website: [www.nationaltheatre.org.uk](http://www.nationaltheatre.org.uk). Open Mon-Sat 9.30am-11pm (excl Bank Holidays). Selected Sundays from noon to 6pm. Admission free. Charlie Waite will be giving tours of the exhibition on selected dates. Contact the National Theatre Box Office or website for times and ticket information. A full list of all winners can be seen on [www.take-a-view.co.uk](http://www.take-a-view.co.uk) from 10 November.



## Digital SLR CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website

<b>D3100</b>  14.2 megapixel Full HD movie clips Intuitive to use EXPEED 2 Engine Live View shooting <b>D3100 &amp; 18-55MM VR Lens</b> <b>£349.00 or £8.19 Per month</b> <b>INC. FREE NIKON ACCESSORY KIT WORTH £55</b>	<b>D3200</b>  24.2 megapixel EXPEED 3 Engine Full HD movie clips Live View shooting Wireless Capability <b>D3200 Body ..... £419.00 £7.37 P/m</b> <b>D3200 18-55 VR Kit ..... £479.00 £8.43 P/m</b> <b>INC. FREE NIKON ACCESSORY KIT WORTH £55</b>	<b>D5100</b>  16.2 megapixel DX-format CMOS image sensor Full HD Movies <b>D5100 Body ..... £379.00 £7.78 P/m</b> <b>D5100 18-55 VR Kit ..... £449.00 £7.90 P/m</b> <b>D5100 18-55 + 55-200 VR Twin Lens Kit ..... £599.00 £8.78 P/m</b> <b>INC. FREE NIKON ACCESSORY KIT WORTH £55</b>	<b>D90</b>  12.3 megapixel DX format CMOS image sensor built-in self-cleaning sensor unit <b>D90 Body ..... £469.00 £8.25 P/m</b> <b>D90 + 18-105mm Lens ..... £625.00 £9.17 P/m</b>
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© BRUCE DAVIDSON/MAGNUM PHOTOS

# Changing times

**Black Americans,  
New York City.**  
From the series  
'New York (Life)'  
1961-65, by  
Bruce Davidson  
(b 1933)

This autumn, London's Barbican Art Gallery presents photography of the 1960s and '70s by some of the world's greatest photographers. **Gemma Padley** speaks to the exhibition's curator **Kate Bush** to find out more

**ONE OF** photography's unique qualities is its ability to freeze a moment in time so that many years later we can remind ourselves of what happened at the exact moment the shutter was fired. In documentary photography especially, there is no escaping the fact that what we are looking at in a photograph really happened. These thoughts are at the forefront of my mind as I walk through the Barbican's latest exhibition, *Everything Was Moving: Photography from the 60s and 70s*. Although I'm too young to have experienced those times first-hand, photography's intrinsic capacity to record history and evoke emotion was brought powerfully home to me.

The exhibition presents hundreds of colour and black & white images by 12 international photographers, including Bruce Davidson, Larry Burrows, David Goldblatt, Shomei Tomatsu and Li Zhenheng, to name just

five who were witness to some of history's most radical and defining moments: the Civil Rights Movement in America; the Vietnam War; apartheid South Africa; the legacy of the bombing of Nagasaki and Hiroshima in Japan; and China's Cultural Revolution.

As Kate Bush, the exhibition's curator and head of art galleries at the Barbican points out, there was a huge amount of political and cultural change during these two decades. 'The exhibition is set in a period where the world was changing very rapidly,' she explains. 'The 1960s and '70s were the defining decades of the modern period. This exhibition invites visitors to think about how our present has been shaped by events of the past.'

By bringing together a generation of photographers under one roof, the exhibition, as writer and photo historian Gerry Badger writes in his introduction to the accompanying



**Visitor looking at Li Zhenheng's work at the Everything Was Moving: Photography from the 60s and 70s exhibition at the Barbican Art Gallery in London**

COURTESY BARBICAN ART GALLERY © JANE HOBSON, 2012





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catalogue, 'takes a fresh look at the photography of the 1960s and 1970s'.

#### CENTRAL THEMES

Selecting photographers who were working in regions where significant events were unfolding during the '60s and '70s, Kate chose those whose work can be viewed as 'records of enormous social and artistic significance' – photographers who were in tune with what was happening around them and presented their personal take on events. For example, South African photographer Ernest Cole's thought-provoking images

present a revealing picture of life for black people under apartheid in South Africa, while Raghubir Singh's vibrant colour images capture the character of India at this time.

Featuring work from territories such as the Americas, the former USSR, Asia, West Africa and India, the exhibition addresses issues ranging from cultural freedoms of expression and struggles for civil liberties, to oppression, the decline of the old imperial Western powers and the emergence of new superpowers. It touches on the Cold War and post-colonialism, turning the spotlight on places that experienced intense social and political change, for instance South

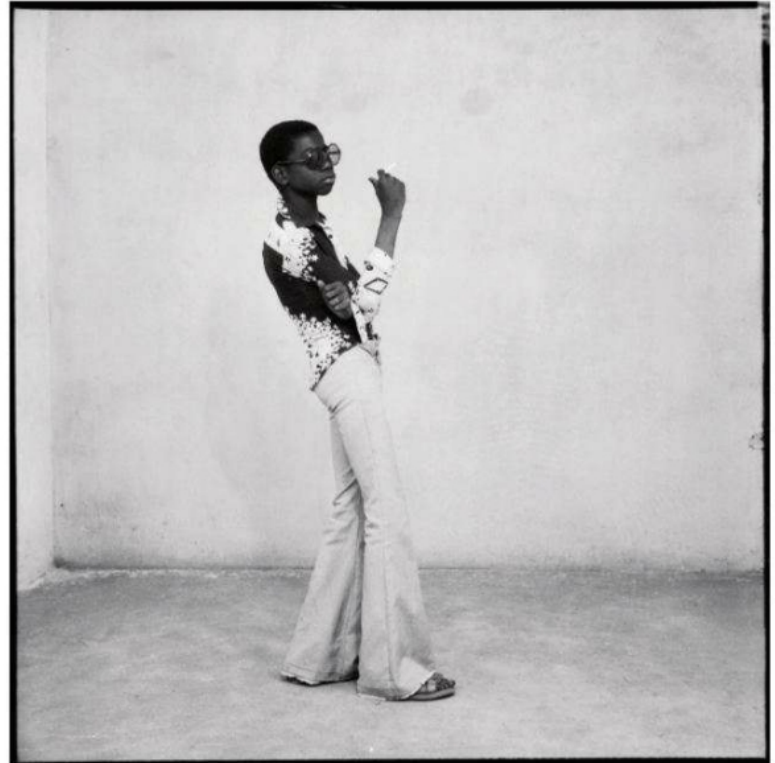
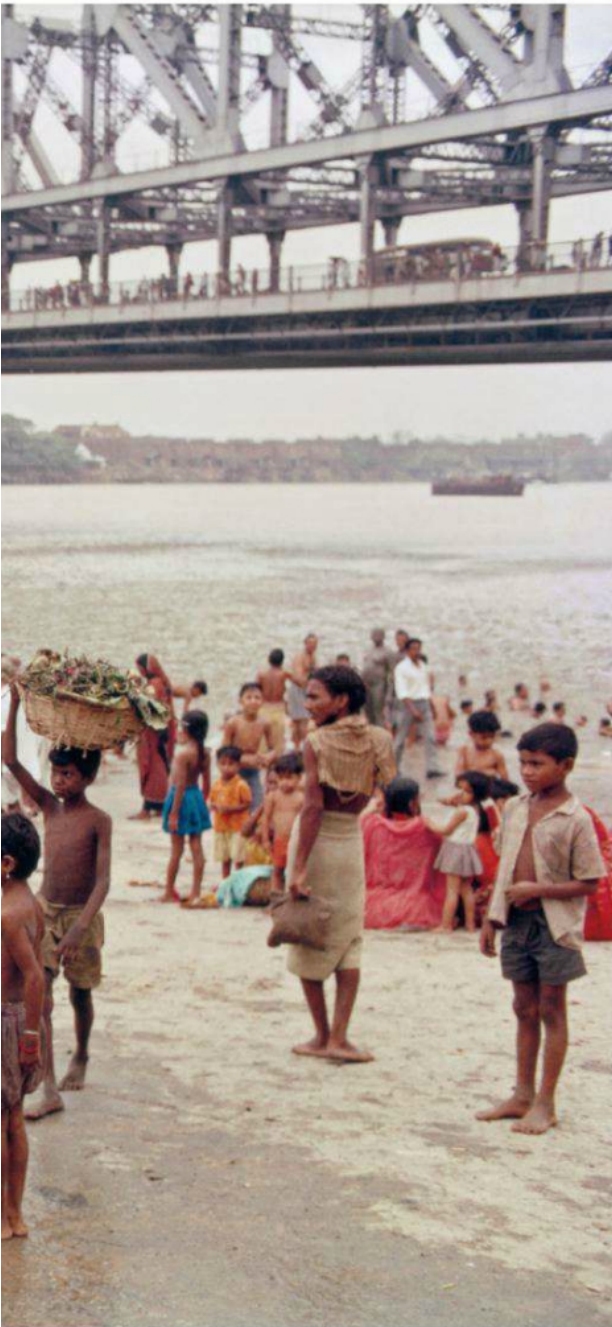
**Below the Howrah bridge, a Marwari bride and groom after rites by the Ganges, India, 1968, by Raghubir Singh (1942-1999)**

Africa, China and Vietnam. 'Each of the 12 photographers have something important to say about our world,' says Kate.

#### CURATING THE EXHIBITION

Selecting the (more than 400) images and making them 'work' together on the walls took a considerable amount of time and thought. Once Kate had chosen the photographers, she had to find a way to shape the exhibition to create a synergy between the individual bodies of work. Her intention was not only to capture a sense of each individual photographer's vision, but also to maintain an overall





© MALICK SIDIBE, COURTESY FIFTY ONE FINE ART PHOTOGRAPHY, ANTWERP

**‘Each photographer has his or her own story within the whole, but there is also a narrative flow. At moments there are threads that connect the separate bodies of work’**

picture of what was going on during this time.

‘Each photographer has his or her own story within the whole,’ she says. ‘In a way, the exhibition is like a book with 12 chapters. I’ve tried to get to the crux of the individual photographers, but there is also a narrative flow. At moments there are threads that connect the separate bodies of work.’

#### A DIFFERENT PERSPECTIVE

As Kate explains, the ‘history of photography’ is often narrated from an American or Western European perspective, and important photographers from other parts



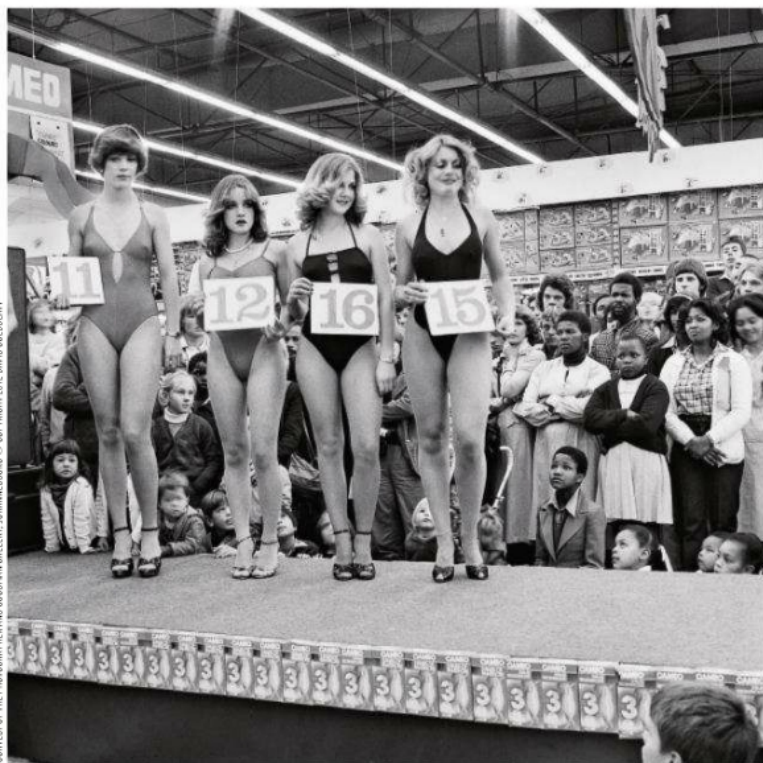
**Above right: A Yé-yé posing, 1963, by Malick Sidibé**

**Right: Sarah and George Manyani in their house, Emdeni Extension, Soweto, South Africa, August 1972, by David Goldblatt**



COURTESY OF THE PHOTOGRAPHIE ANTI GROOMAN GALLERY, JOHANNESBURG © COPYRIGHT 2012 DAVID GOLDBLATT





COURTESY OF THE PHOTOGRAPHER AND GOODMAN GALLERY. JOHANNESBURG © COPYRIGHT 2012 DAVID GOLDBLATT

# DAVID GOLDBLATT

The South African has photographed his home country for more than 50 years. Here he discusses his approach and vision



**'THERE ARE** many reasons why I was drawn to photography,' says David Goldblatt (pictured left), 'but perhaps the most urgent and lasting reason was the

excitement that came from looking at my world through a camera. The camera demands that one looks intensely and closely, and at the same time enables you to do this. If you don't "see" coherently and analytically, then you make bad photographs.

'Photography is largely intuitive, I think, and in my case – for I can only speak about me – it's a process that involves looking at my world and arriving at outcomes that I find reasonably coherent. Over the years I've looked at various aspects of my country. I'm drawn to photographing South Africa and I have a kind of visceral relationship with the country. I rarely photograph (in my personal work at least) outside of South Africa. I knew early on that if I speak to

anybody through my photography, firstly it is to myself and secondly it is to my South African compatriots.

'One of the problems for me as a photographer is that when I take a photograph and look at it immediately afterwards, I'm often affected by vanity – I think that the photograph isn't quite as good as I thought it was when I took it. There is a process of "coming to terms with" a picture. It takes time for me to realise that a picture that appeared to me to be a complete failure was actually OK.

'I learned very early on to be critical of my own work. The process of re-examining and re-evaluating a photograph never stops. My problem is that at 81 I don't have another 25 years to change my mind about a picture, so I have to make my evaluations a little faster. I find, too, that as I get older I have to watch myself as I am becoming less critical of my work. You have to keep yourself sharp.'

To see more of David's work, visit [www.goodman-gallery.com/artists/davidgoldblatt](http://www.goodman-gallery.com/artists/davidgoldblatt)

**Saturday morning at the hypermarket: Semi-final of the Miss Lovely Legs Competition, 1979-1980, by David Goldblatt**



of the world are sometimes forgotten. One of the aims of the exhibition is to remind people that there was a lot happening in photography outside of America during the 1960s and '70s.

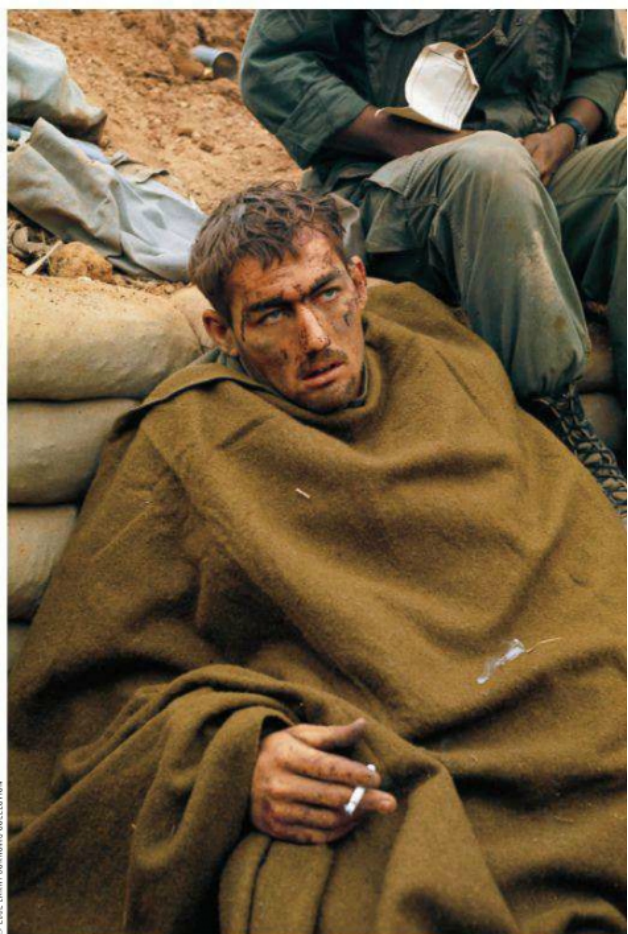
'Photography didn't just happen in the West,' says Kate. 'The show moves from the Ukraine in the former Soviet Union to Japan, Vietnam, Cambodia and China, Mali in West Africa to India and Pakistan, while downstairs in the gallery there are photographers who were working in South Africa and the Americas. The challenge was to take a period of time and look at what was happening contemporaneously in photography in different parts of the world.

'One of the difficulties with presenting histories of photography is that there is never enough time, space or money to tell the whole history, but that's no reason not to do it. If you don't try to show [another history], you will always have the same history of photography from the same perspective.'

## COMPOSITION AND CONTENT

Kate was particularly interested in each photographer's approach to composition, form and content. 'Form and content are equally important [in these images] whether we call the work "art", "photography" or "documentary",' she says. 'For example, David Goldblatt explained that he composes right to the edge of the frame so that

**Below: Khe Sanh, Vietnam, April 1968, by Larry Burrows**



© 2002 LARRY BURROWS COLLECTION

COURTESY BARBICAN ART GALLERY © JANE HOBSON 2012





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every element is crucial to the final picture. Although many of these images are about "the instant", there is a huge amount of skill that goes into their execution.'

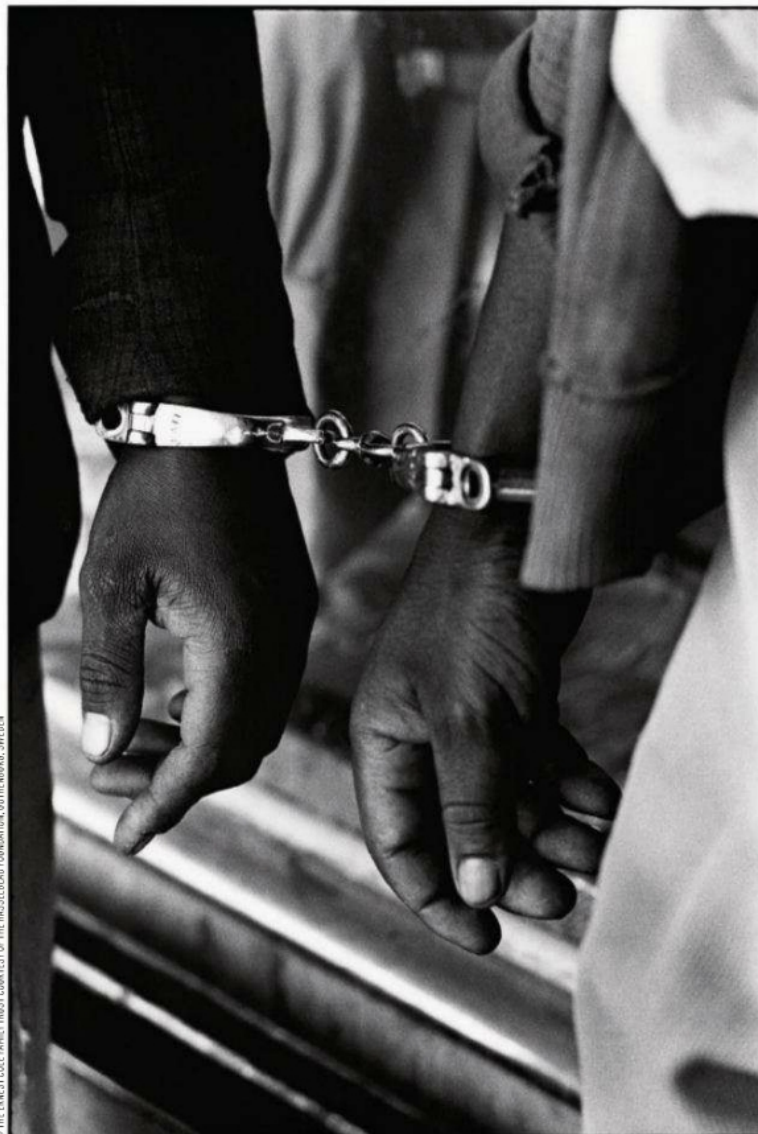
Some of the prints in the exhibition are vintage, Kate adds, while others are modern. 'The Ernest Cole prints are vintage and are really precious because the negatives have been lost,' she says. 'The William Eggleston dye transfer prints are also vintage, but David Goldblatt's silver-gelatin prints are modern.'

'David took an active involvement in the selection and presentation of his work, but for Raghubir Singh, who is sadly no longer with us, I worked with his estate and family. In other areas of the exhibition, for example with Ernest Cole's photographs, we worked closely with the Hasselblad Foundation [which looks after Cole's photographic archive] to ensure historical accuracy with regard to what Ernest had defined in his work.'

#### PHOTOGRAPHY'S 'COMING OF AGE'

The 1960s and '70s was also the period when photography as a medium diversified and came into its own, Kate explains. In preceding decades photography had struggled to be accepted as an 'art', but with art galleries and museums beginning to exhibit photography, it could finally take its place alongside other arts such as painting and sculpture.

By exhibiting a number of colour prints by American photographer William Eggleston, who is largely regarded as a pioneer of colour photography, the exhibition nods to photography's experimental, abstract and artistic nature. 'Photography flowers as a modern art form during this period,' says Kate. 'The exhibition is about the development of the medium of photography and photography's unique relationship to the world, to real events and real experience.' **AP**



© THE ERNEST COLE FAMILY TRUST COURTESY OF THE HASSELBLAD FOUNDATION, GOTHEBORG, SWEDEN

Above: Several hundred thousand Red Guards attend a 'Learning and Applying Mao Zedong Thought' rally in Red Guard Square (formerly People's Stadium). Harbin, Heilongjiang province, China, 13 September 1966, by Li Zhensheng

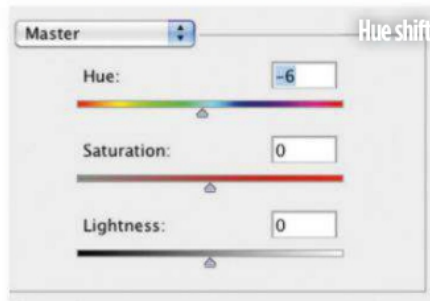
Handcuffed blacks were arrested for being in a white area illegally, by Ernest Cole (1940-1990). From House of Bondage Period: 1960-1966



# AP appraisal



Expert advice, help and tips from AP Editor Damien Demolder



## Girl with mirror George Frazer

Canon EOS 600D, 18-55mm, 1/80sec at f/5, ISO 200

**THIS** is a really nice picture. It's a great idea – the visual joke of a different girl in the mirror – and the monochromatic treatment works well. I like the composition and the depth George has created, and the blank wall makes the reflection really stand out.

I'm going to be a little picky and say that the colour tone that has been added is a little too strong and a touch too cool, so the first thing I did was adjust the hue of the picture to add more red. Then, once I was happy with the colour, I reduced the saturation of the picture to make the tone much more moderate – you can see the difference in the 'before' and 'after' split image shown here.

As the light is striking the girl's face at quite a sharp angle, it is showing up even the tiniest flaws in her skin, so I used the Blur tool to smooth her cheek, and the Cloning tool to cover larger areas.

Often, skin complexion can be disguised by adding a new pattern, so I applied a layer of grain to the image, which effectively hides what I didn't take away with the blur-smoothing. Grain always appears as coloured dots, so I faded the filter effect to the luminosity of the shot and then reduced the overall impact by reducing the opacity – do this until the picture looks right.

Then I tidied up a few dust spots using the Cloning tool. There's no excuse for allowing dust to remain in an edited image, but even so, George, I like your picture that much you still win the picture of the week award.



## WIN

Every reader\* whose picture appears in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

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## Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned





## Sunset Aniruddha Pal

Nikon D90, 18mm, 1/200sec at f/7.1, ISO 400

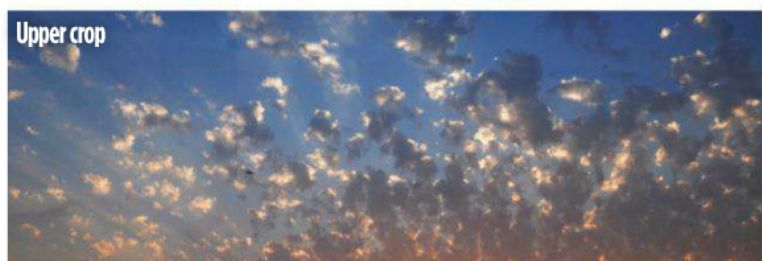
**WITH** a spectacular scene such as this that has so many amazing things going on, we don't know where to look first. And that's the problem – I don't know if Aniruddha wants me to look first at the sky, the tree or the reflection in the water.

This is a classic case of there being too many subjects. As wonderful as the scene is, we have to make a decision at the time of shooting about what we want to point out to the lucky people looking at our picture. To demonstrate what I mean, I've made a series of crops that each stand as individual images that are stronger in their own right than the whole – because each is about just one thing. In the lower crop we can concentrate on the reflection in the water, in the upper crop we can admire the amazing light on the clouds and in the middle crop the tree becomes the more important element. Cropping upright makes a completely different case, where the subject becomes not the objects within the scene but the graduation from deep warm orange to the powerful cool blue.

It truly is a fantastic scene, but as always we need to have a clear and simple message if our viewers are going to understand what we are saying.



**'It truly is a fantastic scene, but we need to have a clear and simple message'**



## Black & white portrait Ana Pimentel

Nikon D3100, 18-55mm, 1/640sec at f/5.6, ISO 3200

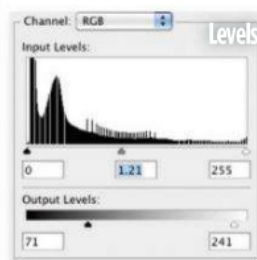
**THIS** is quite an unusual composition for a portrait. There is something appealing about Ana's picture, but ultimately the fact that the girl's face is cut off awkwardly on the right of the frame and we are looking up at her are elements that are so distracting it is difficult to concentrate on what we are supposed to be looking at – the girl's face.

The other problem is that there is so much overexposed skin in the shot. That creates white space, which draws our attention, not only to the right of the girl's head but also to those streaks across her cheek.

The first thing I did was reduce the contrast of the image, so I used Levels to pull down the highlights, and then lighten the blacks using the output sliders at the bottom of the graph. I also used the midtone slider to darken the middle greys. Next, I recomposed the image using a square crop that rebalances the frame a little. The girl is still on the right, but there is less space on the left to emphasise the fact.

The more moderate tones after the Levels adjustment – with the missing blacks and muted whites – are reminiscent of the flare of a lens from the 1930s, so I've added a colour layer for a warm/sepia effect. The light patches on her cheeks are still too distracting, though, and really should have been avoided at the time of shooting. I've removed the lower two so you can see what the picture would look like without them, but the upper one is still on her cheek.

This finished image is still far from perfect, and the composition, while improved, is strikingly odd. It's unfortunate the subject is baring her teeth, as otherwise the picture would have appeared less peculiar – and that's always the photographer's fault, not the model's.





A tripod is a tripod. Right?

Not for us. It is not black and heavy, and it does not have only one use.

A tripod is a multi-functional camera stabilising system, with limitless potential for evolution and adaptation. A tripod is an extension of you, a reflection of your character, and of the photographer you aspire to be (unless you have already surpassed "legend" status).

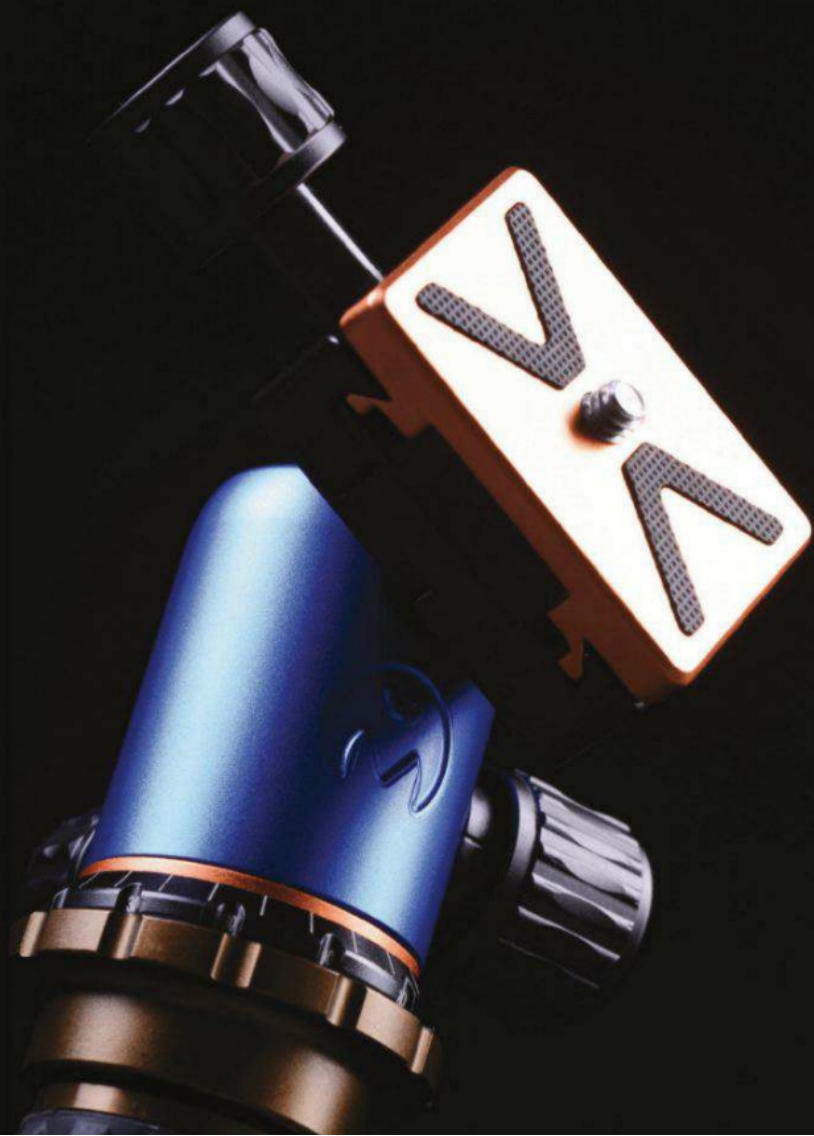
A tripod is the one thing you trust to hold your camera, on any terrain, in any weather. Built for a lifetime of iconic images, a tripod is as low as you need, as tall as you can reach, as light as your bag and as small as your hand luggage.

It is a monopod, a macro stabiliser, a laptop platform, a flash-gun holder, a light stand, a tethering tool, a video rig and a shoulder mount. A tripod is a beautiful ensemble of premium carbon fiber and aircraft grade magnesium alloy, perfectly camouflaged and fantastically extrovert.

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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



## Phocus Accent for iPhone 4/4S From £89.99

[www.johnsons-photopia.co.uk](http://www.johnsons-photopia.co.uk)

**FOR ALL** the convenience of a camera phone, the fixed wideangle field of view on most models is a limiting factor. One solution is the Phocus Accent, an interchangeable lens-mount case for the iPhone 4/4S (one for the iPhone 5 is on the way). It is made from plastic and features a raised front grip, three tripod mounts, a shoe mount and a 37mm lens mount. There are three lenses available: a 2x telephoto, +10 macro, and 0.45x wideangle.

The case brings the phone closer to a 'normal' camera shape, but is a little bulky considering it houses such a compact-sized phone. The shutter, however, still operates via the touchscreen. Of all three lenses, the macro is possibly the most useful, enabling a closer minimum focus distance. Centre sharpness is largely unaffected in both telephoto and wideangle lenses, but severe lens distortion accounts for loss of, and soft, edge detail, with the telephoto lens also suffering from fringing. A three-lens bundle is available for £124.99. The two-lens bundle (£89.99) does not include the telephoto optic. **Tim Coleman**

**Amateur Photographer**

Increases an iPhone's versatility, but compromises image quality



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Lens Band £5.95

[www.cameraclean.co.uk](http://www.cameraclean.co.uk) or call 01793 855 663

**THOSE** who own a DSLR zoom lens (without a zoom lock) will have no doubt experienced lens creep, a problem whereby the lens extends or retracts on its own when it is pointed at an angle other than horizontal. This is especially frustrating when trying to compose a shot precisely, because the lens must be physically held in place during capture, which is never ideal.

Standard rubber bands can go some way to dealing with the issue, but the Lens Band is a fully effective product. It is placed on a fixed part of the lens barrel, without interfering with the focus ring, and then part of it is shifted onto the movable zoom ring to fix it in place, thus preventing creep. The Lens Band is available in seven different colours.

There is no denying this is a useful product, but it seems a little overpriced considering that most rubber wristbands can do the same job.

**Tim Coleman**

**Amateur Photographer**

An effective, if overpriced solution for lens creep



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Panasonic Lumix DMC-GH3

The company's flagship compact system camera features a refined sensor, 1.74-million-dot OLED EVF and comprehensive video capture functions.

AP 17 November

### Olympus XZ-2

We test this new 12.1-million-pixel advanced compact camera from Olympus.

AP 17 November

### Fast-aperture, high-end compact cameras

We round up six of the best such models, including the Nikon Coolpix P7700 and Sony Cyber-shot DSC-RX100.

AP 24 November

### Fujifilm X-E1

It's a more compact and affordable option than the company's X-Pro1, but the X-E1 uses the same sensor and has a higher-resolution EVF.

AP 1 December

### Olympus E-PL5

The Olympus E-PL5 uses the same sensor as its flagship OM-D, but is a more compact model with a tilt LCD screen.

AP 8 December



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Focal length: 200mm • Exposure: F/7.1 1/1000 sec • ISO 100 • WB Daylight • Handheld

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Di VC\*USD (Model A005)

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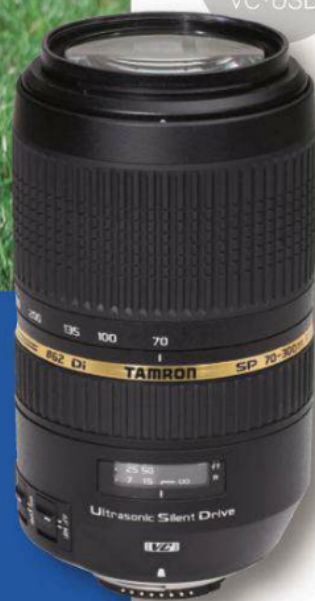
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**TAMRON**  
New eyes for industry



Here the perspective corrections have been made using the Keystoning tool



# DxO ViewPoint

**Vincent Oliver** tests DxO ViewPoint, a software application for correcting perspective and distortions

**WHEN** shooting buildings with a wideangle lens, images can display unwanted perspective distortions, especially if the camera is tilted upwards in order to get everything in. There are several solutions to this, from choosing a longer lens and moving further back, to using a perspective-control lens or manipulating the picture in Photoshop. An alternative solution is offered by DxO in the form of its ViewPoint software.

DxO ViewPoint is an application for correcting perspective and distortions in an image; perspective can be corrected in the vertical or horizontal plane, or even in a head-on shot that hasn't been correctly aligned. ViewPoint installs both as a standalone product and as a plug-in to Photoshop or Lightroom. As a standalone version, it opens JPEGs or TIFF files (but not raw or Photoshop PSD files). However, when used as a plug-in it can be used with any file that is open in Photoshop or Lightroom.

The interface is simple in appearance.

The toolbar at the top contains nine icons: Display corrected image; Before and after image; Fit to screen; 1:1 view; Zoom settings; Grid; Pointer; Hand; and Zoom slider. On the right-hand side are the correction options: the first panel is Anamorphosis, which corrects distortions made by wideangle lenses. The second panel contains the Keystoning effects. At a simple level there is the choice of Vertical, Horizontal or Rectangle. Clicking on the drop-down arrow reveals the advanced settings, which enable the user to add numeric values for the corrections needed, or simply drag the sliders. Below this is the Horizon tool, which can be used on a horizontal or vertical element in a picture. A slider can also be used to fine-tune the correction.

The next panel is a Crop tool, for which the correction options are Auto and Manual, plus an Aspect Ratio drop-down list that includes several options from Unconstrained, 16:9, 5/4 through to 1/1. The


## FEATURES

- Correct distorted subjects
- Fix Keystoning
- Straighten the horizon
- Automatic cropping
- Intuitive interface
- Works as standalone product or as Photoshop/Lightroom plug-in

last panel is Visualization Loupe, which is a 100% or 200% magnification of the cursor position, or it can be set to magnify the anchor point that is being positioned.

## IN USE

Import a photograph by selecting either File>Open or drag and drop an image onto the workspace. If using Photoshop, images can be sent directly to ViewPoint via the Filter>DxO Labs option.

Click on a Keystoning option – Vertical, Horizontal or Rectangle – and guide lines appear on the image; the line colour can be changed to contrast with the scene. Drag an anchor point to the base position of an image, then move the top anchor to the top position, being sure that the line follows an upright line in the photo. Repeat the process on the other line, 



## Minimum system requirements

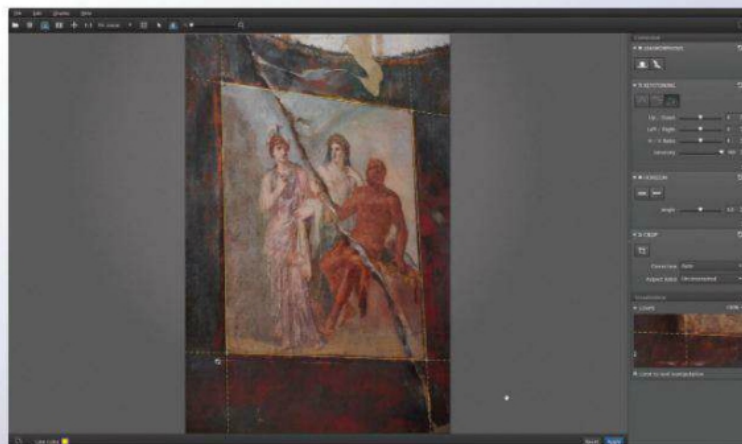
### Windows

Windows XP, Vista, 7, Intel Pentium 4 processor or AMD equivalent (Pentium Dual Core or higher/equivalent recommended), 2GB RAM, 400MB available disk space

### Macintosh

Mac OSX 10.6 Snow Leopard, OS 10.7 Lion, OS 10.8 Mountain Lion, Mac Intel processor, 2GB RAM, 400MB available disk space

A 64-bit operating system with 4GB RAM is strongly recommended. Works as a plug-in for Adobe Photoshop CS3-CS6 and Lightroom 3-4



Left: Corrections being applied with a Keystoning rectangle

## Wideangle



## Anamorphosis correction



Far left: Photos of people taken with a wideangle lens can produce stretched faces at the edges

Left: Using the Anamorphosis correction cured the problem

making sure that it follows an upright. Use the Visualization Loupe to accurately place the anchor points.

Once positioned, click on the small Refresh Display icon, found near the last anchor point used. The image will be corrected instantly with a greyed-out crop area, and from here you can make any adjustments by either repositioning the anchor points or by using the advanced Keystoning options. Use the Grid display to make sure the uprights are completely straight: the overlay grid can be resized from 5 to 200 pixels (100 is the default), although unfortunately the grid colour is always white. Once satisfied with the result, click on the Apply button. Use the Before and After views to check the image or press Ctrl+D to switch between the original and corrected versions. To make further adjustments, select the Keystoning option again to return the screen to the state before the Apply button was clicked.

When done, save the image as either a JPEG or TIFF file; if using ViewPoint as a Photoshop or Lightroom plug-in, click on the Save button to return the image back to the host application. The Keystoning Rectangle is used to correct photos that need to be squared up, allowing both vertical and horizontal corrections to be performed at the same time.

The Anamorphosis panel corrects distortions created when using a wideangle lens. Objects or people can become flattened or stretched when placed at the

edges of a picture – known as cylindrical volume anamorphosis. If the person is placed near a corner of the image, the distortion can become diagonal – spherical volume anamorphosis. The anamorphosis correction neutralises both types of distortion, so experiment with each to see which works best on a particular image.

Use the Horizon correction to correct photos with slanting horizons or leaning uprights. Click on either the horizontal or vertical icon and a single straight line is placed on the image. Align this with the horizon or vertical object and the image is rotated to make the correction. Images are rotated in 0.1 steps from -90° to +90°.

Cropping is automatically applied to the image, although it can be turned off. The image canvas can be stretched in several directions to correct a perspective problem, which means the final photo may not have the same dimensions as the original version. The Auto crop worked flawlessly on every image, even ones with extreme corrections applied. Allow sufficient space around the subject for cropping when taking the picture.

Anyone who has ever had to copy a painting will know just how awkward it can be to square things up in-camera. With the Rectangle Keystoning tool, squaring up copy work is quick and easy – just place an anchor point on each corner of the artwork and then click the Apply button. It took less than 30secs to square up the ancient wall painting shown on page 45. **AP**

# Verdict

**DXO VIEWPOINT** produced the required corrections, even on difficult subjects. Aligning the lines is simple, although the anchor circle can be difficult to see, especially against complex images with lots of detail. Similar corrections were made on the same images in the similarly priced PaintShop Pro, and although ViewPoint produced a quick result, those obtained using PSP were, on some images, noticeably better. The advantage ViewPoint has is that it gives the option to perform corrections in the vertical or horizontal plane rather than presenting a perspective rectangle each time. Both ViewPoint and PSP tended to squeeze the image in, which can produce an unnatural-looking effect. I had thought that the anamorphosis correction would be ViewPoint's saving grace, but PSP's Pincushion Correction filter produced the same effect. In terms of image quality, there was no visible difference between the ViewPoint and PSP results.

Users of PSP, Photoshop or Lightroom may find the perspective correction tools included with these applications more than sufficient for the occasional shot. DxO has a good product and at £69 it is not expensive, doing exactly what it says on the box. However, all the corrections I made in this test could be easily replicated in most image-editing applications.





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# Canon PowerShot G15

One of the most well-regarded series of digital cameras has just received an upgrade. **Richard Sibley** finds out whether the performance of the **Canon PowerShot G15** befits its lineage



**CANON'S** PowerShot G series began in 2000 with the launch of the 3.3-million-pixel G1 and for years it was considered vastly superior to most of its competitors in terms of quality, engineering and specification. Indeed, for a long time, this series of advanced compact cameras sat firmly at the top of the wish list of many enthusiast photographers who wanted the full complement of controls they had on their DSLRs.

Despite its moniker, the new PowerShot G15 is in fact the 12th camera in the line, and like its predecessors it has a larger than standard imaging sensor. The PowerShot G series is also the last range of compact cameras to feature an optical viewfinder. During its lifetime, the G series has seen certain features come and go, and even sometimes reintroduced. For example, in the G7 raw image capture was lost, only to be brought back with the G9. Vari-angle screens have come and gone from model to model, and the 14-million-pixel resolution of the G10 was reduced to 10 million pixels in the G11, after photographers demanded fewer pixels in exchange for better image quality. Perhaps the most significant change was the introduction of the PowerShot

## AT A GLANCE

- 12.1-million-pixel, 1/1.7in CMOS sensor
- 5x 28-140mm lens
- ISO 80-12,800
- Optical viewfinder
- 3in, 920,000-dot LCD
- Street price around £549

G1 X earlier this year. This model uses a significantly larger 14.3-million-pixel sensor, which is basically a 4:3 cropped version of the 18-million-pixel CMOS sensor used in Canon DSLRs.

However, these days the latest PowerShot G series is beset by competition from all sides: compact system cameras have become smaller; bridge cameras are more advanced; and almost every manufacturer produces a high-end compact that shoots raw images. The new G15 may therefore find it much more difficult to gain a foothold in the market. That said, this latest G-series model is more than just a cosmetic makeover and offers a number of new features, notably a new image sensor and improvements to the lens, as well as a slight redesign of the camera's body.

## FEATURES

The most important change made to the PowerShot G15 is the inclusion of a 12.1-million-pixel CMOS sensor, although it measures 1/1.7in



➔ (around 7.6x5.70mm), which is the same as that on the preceding PowerShot G12. In addition to the extra 2 million pixels of resolution compared to the G12, the sensor has also shifted from CCD to CMOS technology in the G15. This switch to CMOS should help reduce power consumption and provide the quicker processing speeds required for faster frame rates and HD video. This is because some of the basic processing required for these tasks is done within the CMOS sensor architecture, whereas on a CCD sensor it is carried out by the camera's processing system.

Handling the camera's data is Canon's Digic 5 processing system. This isn't the first time we have seen a Canon PowerShot model with this combination of sensor and processor, as it was also used in the PowerShot S100 (see AP 3 December 2011). In fact, the G series is the last PowerShot line to receive the new 12.1-million-pixel sensor; both the S compacts and SX bridge cameras now have second-generation cameras that use this very combination.

The sensor is also one of Canon's HS units, which are backlit, meaning that much of the circuitry lies at the back of

the sensor, allowing more of the sensor's surface to receive light. This is designed to ensure that more light photons reach the photodiodes, which should result in reduced levels of noise and increased dynamic range due to more detail appearing in shadow areas. All this, in turn, means the sensitivity range of the sensor is increased from ISO 80–3200 in the G12 to ISO 80–12,800 in the G15. Of course, this isn't all down to the new CMOS sensor – improvements in noise reduction algorithms also have a part to play.

Optically, there have also been changes. The focal length of the G15's built-in zoom lens is still the same 6.1–30.5mm (28–140mm full-frame equivalent) range as its predecessor, but the maximum aperture has increased from f/2.8–4.5 to f/1.8–2.8. The number of elements remains the same as in the previous lens, with 11 elements in nine groups, but it now contains one single-sided aspherical lens, one ultra-low dispersion lens and two double-sided aspherical lenses.

The larger aperture should help low-light performance and allow for a faster shutter speed when using the maximum zoom, as well as creating a slightly shallower depth of field for portraits or close-up work. As before, the lens is optically stabilised, with Canon claiming a 4EV reduction in usable shutter speed.

Helping to make sure that your images are perfectly straight, there is also a new dual axis level that displays both side-to-side, and front-to-back tilt – so no more excuses for wonky horizons.

There are a number of other changes, including significant improvements to video capture, a fixed screen, faster AF and a redesigned body, but more on these later.

## In-camera HDR



As with a DSLR, a tripod must be used with the G15's HDR feature, and moving subjects will create ghosts

# FEATURES IN USE

## IN-CAMERA HDR

**HDR IMAGERY** has grown in popularity over the past few years, and we are increasingly seeing cameras released that can shoot and create HDR images. The G15 also includes this facility.

In HDR shooting mode, the camera takes three images: one for highlights, one for shadows and the third a normal, evaluative exposure image. The shots are taken sequentially with one press of the shutter button. Afterwards, the G15 takes a few seconds to combine the three exposures into one single HDR image. Sadly, the individual images are not saved, only the final HDR JPEG file.

The results are good, and more importantly they are realistic. There is no sign of the intense local contrast-halo effect typically seen when HDR images are pushed too far. Instead, there is a nice overall contrast, with just a little more detail in the highlight and shadow areas, rather than creating an image that is almost a complete midtone.

## Normal



However, there are some restrictions. Unlike some other consumer cameras, the G15 doesn't automatically align the images, so a tripod must be used. If not, there is bound to be some slight movement between shots, which will cause a ghosting effect on the image. Similarly, any movement in the scene will cause ghosting, the most obvious example of which is when someone moves across the scene. It is also important when taking landscape images to make sure the wind is not blowing strongly, as trees and plants may move between each image.

However, for most landscapes, night-time cityscapes or interior shots, the G15's HDR option is a useful feature to have.

8/10

## BUILD AND HANDLING

Despite carrying all those DSLR controls, Canon PowerShot G cameras always managed to be pocketable. However, the arrival of compact system cameras, as well as smaller competing cameras from rival manufacturers, has meant that G-series models now look decidedly bulky. Canon has realised this, and has shaved a few millimetres off the G15. Most notably, it is 8.2mm slimmer, although this seems to have come at the expense of an articulated LCD screen.

The magnesium-alloy metal body of the PowerShot G15 is sturdy, with no creaks, loose parts or points of weakness. Even the small pop-up flash is solid. One thing I really like about the G15 is its texture, which is so rough it feels almost like sandpaper or an emery board, and gives the camera a secure hold.

There is a slight grip on the front of the G15, with the body just a few millimetres thicker and a slight rubber leather-effect panel. Although not substantial, it is just enough on which to rest a middle finger to



## 'The G12 is capable of resolving about as much detail as a 12-million-pixel DSLR'

help hold the camera. On the rear there is a rubber thumb rest on the top right, with a new direct video record button set into it.

The button arrangement and layout of the G15 are largely the same as those on its predecessors. The dials on the top of the camera have been given a tweak and are now in an overlapping formation, presumably to make them clearer and to save space. As before, one dial is for the exposure mode, while the other is a very useful exposure compensation dial, making quick adjustments to the exposure values possible. There is also a dial on the front of the camera for adjusting the aperture value in aperture priority or manual mode, while the rear dial, around the directional control buttons, changes the shutter speed.

A customisable function button on the rear of the camera allows the user to select one function to be quickly and directly accessed, and the ISO, focusing, flash and metering settings can also all be changed via direct buttons. Other features and more advanced settings must be accessed via the camera's on-screen menu, which has remained largely unchanged for years, and is the same as that found on nearly all Canon compact cameras. It is intuitive and works well.

Although there have been changes to the body of the G15, and slight tweaks to the handling, Canon hasn't given this aspect of the G15 a major overhaul as it simply wasn't needed.

8/10

### WHITE BALANCE AND COLOUR

The colours produced by the Canon PowerShot G15 are almost perfect, even in the AWB and default colour style. For the most part they are well saturated, with a fairly neutral colour balance, and it was only in extreme situations, such as shooting in woodland, where I found that the white balance could actually do with being manually set. In this situation the camera removed some of the green from the image, causing it to be slightly more neutral than it should have been. Switching to the daylight white balance setting helped to correct this.

There is a good selection of image styles to suit most people's tastes, with the usual vivid, neutral, sepia and black & white modes, as well as positive film, light skin tone, dark skin tone and vivid red, blue and green options. Should none of these be appropriate there is a custom colour setting, which allows the main colour and contrast parameters to be adjusted. Sadly, there is no option to alter the settings of the black & white mode. While I found this monochrome image style produced nice images, I would



have liked the option to increase the contrast on occasion.

8/10

### NOISE, RESOLUTION AND SENSITIVITY

Our resolution chart test shows that in good light, the Canon PowerShot G15 is capable of resolving about as much detail as a 12-million-pixel DSLR, even when shooting JPEG files. At ISO 80–200, the camera can resolve up to 24 on our chart, and the fall-off in detail as the sensitivity increases is fairly slight. It is only when ISO 3200 is

A good amount of detail can be recovered from shadow detail in raw files, although some noise is visible

reached that there is a noticeable loss in the quality of JPEG images. At this point the luminance and colour noise reduction starts to have a real effect in textured areas, causing softening and loss of detail.

At the highest ISO 12,800 sensitivity, colour and luminance noise, as well as areas of noise reduction, are clearly visible. As is often the case, this maximum setting should only really be used as a last resort. However, we should still remember that the fact a compact camera is capable of shooting at such a high sensitivity setting is impressive in itself.

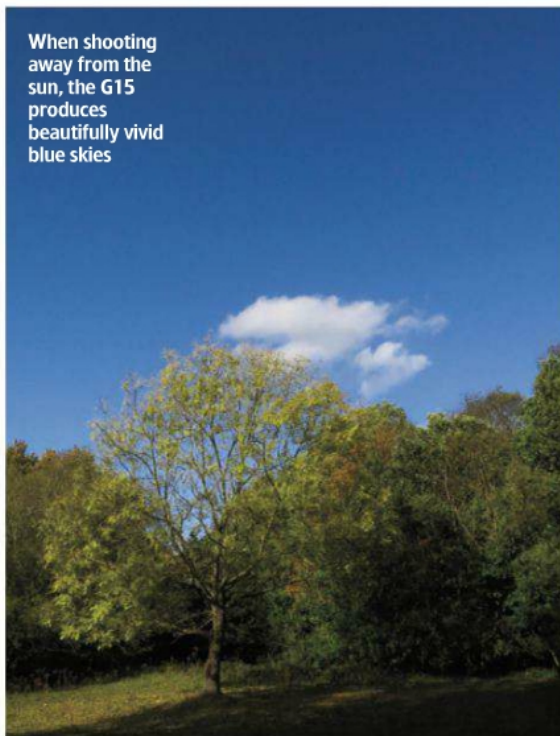
I found the range between ISO 80 and ISO 400 gave very clean results. There is noise in shadow areas, which becomes more prominent if the images are adjusted in editing software, but on the whole they are crisp. It is at ISO 800 when shadow noise really begins to creep in. Looking back on images taken with the G12, I would say there is a slight improvement, with shots taken at ISO 800 on the G15 looking more like those at ISO 400 on the G12.

As would be expected, more detail can be extracted from raw files, and the rather basic preset settings of the Canon DPP software can actually make significant improvements, particularly to sharpness. Colour noise can also be tackled more easily using the software.

28/30

### METERING

Generally, the evaluative metering system performed well with a clear emphasis on making sure that the foreground subject of a scene is bright and well exposed. My only complaint is that the camera tends to create bright skies with little detail, as will be discussed in the *Dynamic Range* section (page 52). I found that when taking landscape images, I had to use spot or centreweighted metering and





take a reading from close to the brightest point in the sky to make sure there was very little burnt-out detail. This did, of course, mean having to push the shadows, but there was enough detail to be able to do this, and by using lower sensitivities not too much noise was introduced.

At other times a quick turn of the exposure compensation dial was all that was needed to reduce the exposure, from between -0.3 and -1EV. In many ways, this ability to change the exposure using the compensation dial is one of the G15's best features. After all, when the exposure is correct there is no problem, but when it needs adjusting, having the option to do it very quickly via a dedicated wheel, rather than fiddling around with buttons and dials on the rear of the cameras, is a real bonus.

8/10

### DYNAMIC RANGE

While the dynamic range of the Canon PowerShot G15 is good, it is nothing really to write home about. Although there is some detail that can be recovered from shadow areas, this can easily introduce noise, while the amount of highlight detail is perhaps only a fraction better than other compact cameras. Highlight detail was most noticeable in landscapes, where some bright-blue skies were rendered almost completely white. Shooting away from the sun obviously produces images with rich blue skies, but clearly it isn't always practical to do this.

On a number of occasions I adjusted the exposure to darken the image to make sure there would be minimal blown-out detail in the highlights. Although this did darken the shadows and midtones considerably, I was aware that the dynamic range of the camera was wide enough to ensure that detail in these dark areas could be recovered. I would have to shoot raw images and accept that a little luminance noise would be inevitable.

8/10

### AUTOFOCUS

There are three different autofocus modes on the Canon PowerShot G15. The first is Face AiAF, an intelligent autofocus mode that automatically selects one or more from a choice of nine AF points and will prioritise any faces it detects in a scene. While the focusing is fast, the system obviously doesn't know exactly what the intended subject is, so it doesn't get it right every time. It is useful, however, in social situations for photographing people.

The next mode is tracking AF. Again, this works well, and is useful for choosing a subject and then recomposing the image. The AF target is placed in the centre of the frame and then the camera is moved so the target is over the subject. A half-press of the shutter button then locks the focus to this target, and the AF point will move and stay focused on this target if either the subject or the

## Facts & figures

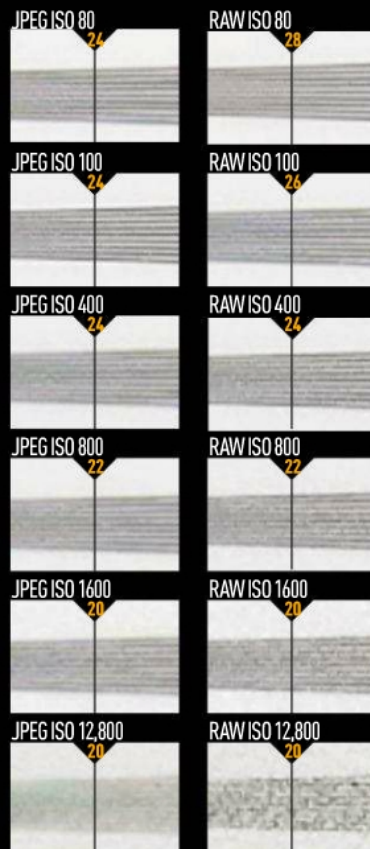


RRP	£549.99
Sensor	1/1.7in CMOS with 12.1 million effective pixels
Output size	4000 x 3000 pixels
File format	JPEG, raw or raw + JPEG
Compression	Fine, Normal
Colour space	sRGB
Shutter speeds	15-1/4000sec in shutter priority and manual mode
Max flash sync	Up to 1/2000sec
Lens	Canon 5x zoom lens, 6.1-30.5mm (28-140mm equivalent) f/1.8-2.8
ISO	ISO 80-12,800
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 2 custom modes and 20 scene presets
Metering system	Evaluative, centreweighted average and spot (can be linked to active AF point or face detection)
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 7 presets, plus 2 custom
Drive mode	Single and continuous, approx 2.1fps maximum in continuous, 10fps in high-speed burst
LCD	3in LCD with approx 922,000 dots
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	9 points, selected manually or automatically
Colour modes	Default, plus 10 My Colour settings and a custom setting
Viewfinder	Yes
AF assist	Yes
DoF preview	No
Hotshoe	Yes
Built-in flash	Yes
PC socket	No
Cable release	Yes, via RS-60E3 remote switch (not supplied)
Video	Yes – up to 1920 x 1080-pixel resolution and 24fps saved as a .MOV file with H.264 compression
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion battery NB-10L
Connectivity	USB
Weight	352g (including battery and memory card)
Dimensions	106.6 x 75.9 x 40.1 mm

Canon, Woodhatch, Reigate, Surrey, RH2 8BF.  
Tel: 01737 220 000. Website: [www.canon.co.uk](http://www.canon.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the camera's lens set to around 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



At ISO 100, JPEG images taken on the PowerShot G15 have good detail, but even more can be recovered from raw files



## FOCAL POINTS

### Flash release

The internal pop-up flash is activated via a sliding switch on the camera's top-plate

### Hotshoe

The hotshoe is compatible with Canon's full range of Speedlite flashguns

### Function button

This button can be customised for quick access to a number of different settings, including ISO sensitivity

### Screen

As can be seen here, the rear 3in LCD screen is now fixed, with no hinge on the side to allow it to be flipped and rotated

Camera shown actual size

### Accessories

With the PowerShot G series now so well established, a wide range of accessories is available for it. Apart from all Canon's Speedlite flashguns, there is the TC-DC58E 1.4x teleconverter, as well as a range of 58mm filters that must be used with the LA-DC58L conversion lens adapter.

### HDMI port

On the side of the PowerShot G15 is an HDMI port, which allows an HDMI cable to be connected so that images can be viewed via a compatible television screen.

### Battery

The Canon PowerShot G15 uses the same NB10L lithium-ion rechargeable battery as the G12. Canon quotes the battery life as up to 350 shots.

### Software

As usual, the G15 comes with Canon's software suite, including DPP. To get the most out of raw images, I found it best to use minimal noise reduction and sharpening in DPP, and then export files as 16-bit TIFFs for further editing in Adobe Camera Raw and Lightroom.

### Shooting screen



### Quick menu



### Focus tracking







camera moves. Again, it is useful for portraiture where you may wish to focus on the subject's eyes and make sure they remain in focus even when recomposing the image slightly. Similarly, it is handy for tracking a moving subject, such as a child or a pet. While tracking AF is fairly responsive when subjects are moving at moderate speed, don't expect it to perform well with sports or fast-moving vehicles.

Finally, Flexi-Zone is the mode that will most commonly be used. This allows any one of up to 493 AF points to be selected on the rear LCD. Given the number of points available, switching between them is relatively fast, although the very edges of the image frame don't contain any points. As most images won't have the subject that close to the edge of the frame, this shouldn't be of any concern.

Overall, the focusing is very snappy when the lens is at its widest focal length. It tends to slow at the 140mm equivalent setting, and I found that a few times it was hunting back and forth. However, for the camera's intended market, the focusing is as comprehensive as it is fast.

8/10

#### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

By including a fixed rear LCD screen, Canon seems to have given with one hand and taken with the other. The screen is now bigger than on previous models, measuring 3in compared to the 2.8in screen on the G12. Likewise, the resolution has also increased from 461,000 dots to an impressive 922,000. This makes a definite difference when reviewing images on screen, and is a good addition to the camera.

However, Canon has also reverted to a fixed screen, rather than the articulated vari-angle screens found on the G1 up to the G6, as well as the G11 and G12. The articulated screens are a popular feature, and one I have used a lot on previous

**Shot in macro mode with an f/1.8 aperture, this image was trickier to take than it would have been on the G12, due to the G15's lack of an articulated LCD screen**

G-series models, so it comes as a surprise that it has been removed. The advantage, of course, is that without the articulated mechanisms and extra housing required for the screen, the G15 can be made smaller than its predecessors while still incorporating a larger screen. It will be interesting to see what photographers make of this compromise, especially as the camera is not significantly smaller than the G12.

Nikon has recently reduced the size of its latest G-series rival, the Coolpix P7700, by removing the optical viewfinder (OVF). This leaves Canon's new G15 as the only high-end compact camera to include one. However, the viewfinder has continued unchanged for some time now, and while it is useful on occasions, particularly in bright weather or for helping avoid camera shake, it is far from ideal.

The viewfinder is small and is coupled with the zoom, but at wider focal lengths the lens barrel obscures the view; there are very visible chromatic aberrations from it, and there is no information on display, so the user cannot tell which AF point is in use. So while having an optical viewfinder is nice, I do wonder how long it will be before Canon incorporates an electronic version, which would be much more suitable in this type of camera.

One of the main advantages of switching to a CMOS sensor is that it allows the G15 to record full HD, 1920x1080-pixel video footage at 24fps. Unlike the G12 and other earlier models, the G15 can also focus and zoom while footage is recording, making it much more useful. Video is saved as a .MOV file with H.264 encoding, and audio is recorded in stereo. For watching recorded movies back on a television, there is an HDMI port on the side of the camera.

8/10

## Competition



Canon PowerShot G1 X

TESTED AP 25 FEBRUARY 2012



Sony Cyber-shot DSC-RX100

TESTED AP 14 JULY 2012

**THERE** are many options at the top end of the compact camera market, but there are two cameras that really stand out, mainly because they have altered expectations. The first is Canon's own PowerShot G1 X. As mentioned in this test, the G1 X has a custom-sized 14-million-pixel CMOS sensor, based on the 18-million-pixel sensor used in Canon's EOS DSLRs. As such, it provides a great compact camera with excellent image quality and a built-in 28-112mm equivalent lens. However, the G1 X is large for what is described as a compact model.

Far smaller is Sony's Cyber-shot DSC-RX100. This uses a 1in-sized sensor, which has more than twice the surface area of the G15's sensor but is smaller than that of the G1 X. However, the RX100 sensor has an impressive 20 million pixels and a 28-100mm equivalent zoom lens. The RX100 has certainly been turning heads at this level.

## Verdict

**WITH** so many advanced compact cameras now available, the Canon PowerShot G15 may not hold the lofty position among enthusiast photographers that its predecessors did. That is not to say it isn't an excellent compact camera, though, as it is certainly equal to, if not better than the competition.

The new 12.1-million-pixel CMOS sensor performs well, and the camera's build and handling are as good as ever. However, the decision to remove the articulated mechanism on the screen is an odd one, despite the few millimetres it saves.

Increasing the maximum aperture of the lens is a worthy move for the G15, and it will be of real benefit in low light and to improve shallow-depth-of-field images. Overall, though, I'm just not sure there is enough that is new about the G15 to warrant G12 users upgrading, particularly if they are fans of the older model's vari-angle screen.

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b>										
Tested as Advanced compact										
Rated Very Good										
<b>84%</b>										
<b>FEATURES</b>	8/10									
<b>BUILD/HANDLING</b>	8/10									
<b>NOISE/RESOLUTION</b>	28/30									
<b>DYNAMIC RANGE</b>	8/10									
<b>AWB/COLOUR</b>	8/10									
<b>METERING</b>	8/10									
<b>AUTOFOCUS</b>	8/10									
<b>LCD/VIEWFINDER</b>	8/10									



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Unedited file

This unedited image has been taken using the camera's auto mode

# Nikon Coolpix S800c

It's the first 'smart camera', and one with a 16-million-pixel sensor and 10x optical zoom. **Tim Coleman** tests the Google Android OS-powered **Coolpix S800c**

**SMARTPHONES** are truly popular with photographers, thanks in no small part to their pocketability and multi-purpose functionality. Web access for instantly sharing photos is clearly useful, as are photography apps. Most importantly, the built-in cameras are getting better. DxOMark recently put on its website ([www.dxomark.com](http://www.dxomark.com)) an article claiming the best smartphone camera has better image quality than high-end compact cameras of five years ago. Such devices have therefore put, dare I say it, one-trick-pony consumer-level compact cameras under serious threat.

Nikon was the first to announce the launch of a 'smart camera' that uses the Google Android OS (operating system) in the form of its Coolpix S800c, pipping the Samsung Galaxy Camera. Unlike the Samsung camera, there is no SIM card in the S800c, which means no mobile data network or a contract to pay each month. Instead, Wi-Fi is used for photo sharing, web browsing, emails and access to the Google Play store for downloading applications. The S800c offers most of the advantages of a smartphone, but it is at its heart a consumer compact camera.

## FEATURES

Google Android is used by a large number of smartphones, and as such is a continuously developed OS that is both speedy and smooth. The S800c uses an old version of Android, Gingerbread 2.3, rather than the latest version, which is currently Jelly Bean 4.1. Gingerbread is possibly the most widely supported version, with most of the current apps working on the camera. So it may be an old version, but it is reliable. Alongside the camera, Nikon has introduced its own myPicturetown app, which is an online image viewing and storage service.

Where a smart camera currently has an advantage over a smartphone is in the lens. Most smartphones feature a fixed wideangle lens, whereas the S800c uses a versatile 4.5–45mm (25–250mm equivalent) lens equipped with shift-vibration reduction.

Remove the Android operation from the specification of the S800c and it appears much of the camera's core is identical to the Coolpix S6300, which is a consumer compact with a current street price of around £120. With the S800c's initial RRP of over £400 (although it is now £379.99), the Android platform is relatively costly. Of

## AT A GLANCE

- 16-million-pixel, back-illuminated CMOS sensor
- Equivalent 25–250mm Nikkor lens (10x optical zoom)
- Android enabled (Gingerbread 2.3)
- 3.5in, 819,000-dot OLED touchscreen
- Built-in GPS
- Lens-shift vibration reduction
- Street price around £340

course, a big part of that cost is in the new OLED touchscreen, which is used effectively for functions such as touch AF, navigating the camera and typing. I will go into more detail about the screen in the *Build and Handling* section (below).

The core of the camera is made up of a 16-million-pixel, back-illuminated CMOS sensor. It is the standard 1/2.3in (6.17x4.55mm) size. JPEG-only still images and 1080p full HD videos are processed using the company's Expeed C2 processor.

Like the S6300, the S800c has autoexposure only, with an easy auto mode, scene modes that include backlighting, HDR, a smart portrait mode and special effects including high-contrast monochrome. There are no manual-exposure controls, apart from  $\pm 2EV$  exposure compensation. However, with access to photography apps there is an abundance of extra picture effects and shooting modes available. In auto mode, the drive modes include a continuous high shooting burst of 8.1fps for full-resolution files, or up to 120fps using a reduced file size.

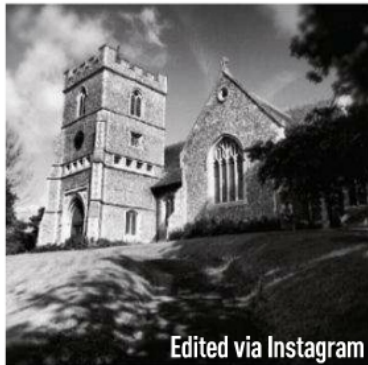
## BUILD AND HANDLING

Most of the handling of the S800c revolves around its wonderfully bright and crisp 819,000-dot OLED touchscreen. The fixed 3.5in monitor dominates the rear of the camera and is clear to view in bright daylight. Be it adjusting the sliders for exposure compensation, using the touch shutter or typing an email, the screen is responsive, too. A home button accesses the main menu where the shooting, playback, browser and apps can be selected.

Downloading an app works much in the same way and speed as a smartphone. Full-resolution files from the camera are bigger than those from most phones, and the uploading and editing process can therefore feel a tad slow using some of the popular photography apps. As the camera is a new Android device, some bugs may need to be addressed from the apps side, too. For example, images cannot be rotated in the Instagram app without disappearing!

The camera is pocket-sized and encased





Edited via Instagram

The file converted via Instagram into b&w, with added contrast and blur at the edges

in a smooth and solid plastic shell. Start-up time from standby is rather unpredictable. The camera is usually ready to shoot within 1sec, but the buttons and touchscreen can often take more than 10secs. The 10x optical zoom takes approximately 3secs to go from its widest to most telephoto settings, and macro AF offers a minimum focus distance of 10cm.

With no manual-exposure control, it is worth setting up the touchscreen to its touch AF/AE mode. A large central portion of the frame is covered for this spot functionality, but it must be chosen instead for touch shutter or subject tracking.

Storage is on SD memory card, but the camera also has 1.7GB of internal memory, 680MB of which is for downloading applications. A USB cable is supplied for charging the EN-EL12 battery, which has a disappointing life measured to the CIPA standard at 140 shots. If you enable GPS satellites for tagging images with GPS data, the battery life is even shorter. The comparable S6300 uses the same battery and offers a 230-shot battery life, while a smartphone would probably offer even more. An extra battery is therefore a worthwhile purchase.

## RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 60mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



## PERFORMANCE

With a 10x zoom and high-resolution sensor, there is little doubt that the S800c is more versatile than a smartphone. However, fast shutter speeds are required at the telephoto settings because the lens-shift reduction is not as effective as I would have hoped. Given that there is no manual control over shutter speed and the camera does not automatically select a fast shutter speed, one cannot guarantee blur-free images at the more telephoto settings, even with a steady hand. This is a shame because the lens could have been the camera's trump card.

With an initial price of over £400, it is easy to have high expectations regarding image quality. The S800c is based on a consumer compact camera, though, and as such its JPEG image quality cannot match that of similarly priced high-end models. Close-range subjects in good light are

## Facts & figures

RRP	£379.99
Sensor	1/2.3in (6.16 x 4.55mm), 16-million-pixel CMOS sensor
Output size	4608 x 3456 pixels
Lens	10x zoom lens, 25-250mm (effective) f/3.2-5.8, 10cm close-focus macro mode
File format	JPEG
Sensitivity	ISO 125-3200
Shutter speeds	1-1/2000sec (4sec firework mode, 1/4000sec high-speed continuous)
Metering system	256-segment matrix, centreweighted, spot
White balance	Auto WB, 5 presets and manual
Exposure modes	Auto, easy auto, 17 scene modes, smart portrait, movie and 5 special effects, ±2EV exposure compensation
AF modes	Quick AF, continuous, area, tracking, face, multi
LCD monitor	3.5in OLED touchscreen with 819,000 dots
Storage media	SDHC, SDXC, SD and 1.7GB internal memory
Power	Rechargeable Li-Ion EN-EL12 (140 shots)
Weight	184g (including card and battery)
Dimensions	111.4 x 60 x 27.2mm

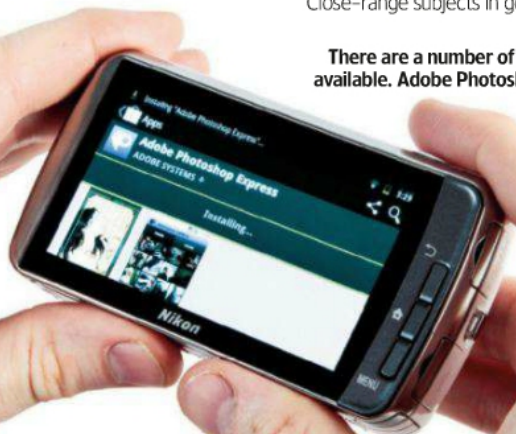
sharp enough, but generally when viewed at 100% any other detail is mushy at best. At such a price level, this is disappointing. When images are viewed at 50%, which is the same size as images from many of the latest popular 8-million-pixel smartphones, they appear much crisper than at 100%.

The usual limitations resulting from the use of a compact-sized sensor apply here. In standard shooting mode, the dynamic range is not expansive enough to cover strong highlight detail, so information in the sky often burns out. With this in mind, it is beneficial to make use of the HDR shooting mode available in-camera, rather than trying to recover nonexistent information post-capture using apps with HDR modes.

In the standard shooting mode, colours are bright, punchy and realistic enough. Opt for the landscape scene mode, and colours are way too saturated to be believable. **AP**

**Nikon**,  
380 Richmond  
Road, Kingston upon  
Thames, Surrey  
KT2 5PR. Tel: 0330  
123 0932. [www.europe-nikon.com/en\\_GB/](http://www.europe-nikon.com/en_GB/)

There are a number of photography apps available. Adobe Photoshop Express is free



## Verdict



**THE NIKON** Coolpix S800c has the feel of a camera rushed through to be the first of its kind. It offers a glimpse of how smart cameras can revolutionise photography, which is an exciting prospect given that the technology will probably be developed further and find its way into more high-end cameras. Apart from its Android functionality, think of the S800c as a consumer-level compact with an excellent screen but poor battery life.



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Professor  
Newman  
explains...

# Exposure in the digital age

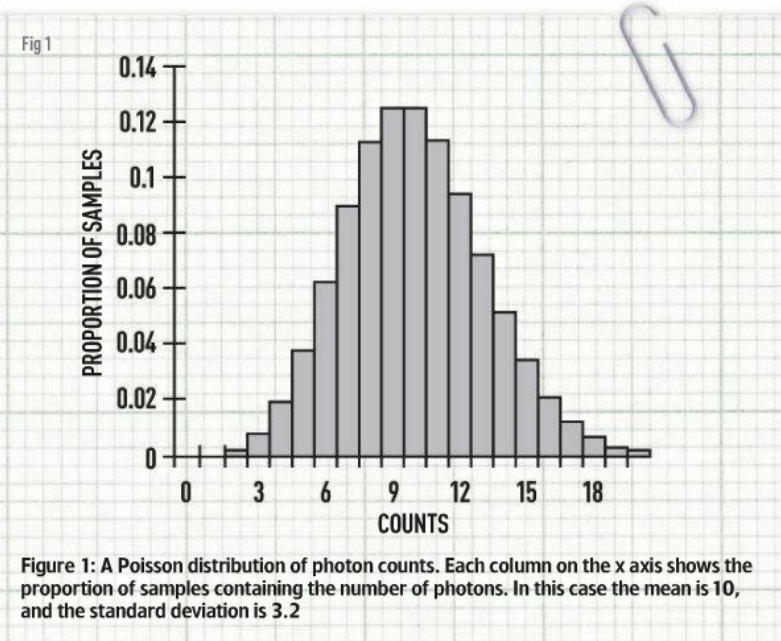
In the first of a three-part series on exposure, **Professor Bob Newman** explains how the term 'exposure' has changed since the advent of digital technology

**THE** *Ilford Manual of Photography* is an almost forgotten sourcebook that was first published in 1890. Later published simply as the *Manual of Photography*, it contains the answer to practically any question about photography. It is my 'go-to' reference book for the basics of photography, especially when there are disputes about the real meaning of photographic terms. If something photographic is defined in a book first published in 1890, it is likely that is what it has 'always' meant. Such a term is 'exposure'. The *Manual of Photography* (1971 edition) says:

*The exposure received by a film is governed by the strength of the light falling on it and by the time for which the light is allowed to fall... The light falling on a surface is defined as illumination. The relationship between exposure E, illumination I and exposure time t is expressed by the equation:  $E = It$ .*

So, exposure simply refers to the amount of light incident on the film, or these days the sensor. This fact often comes as a shock to those who have gathered the impression that the term 'exposure' refers to the lightness or darkness of the final image, but that is not the case.

Illumination is measured by the International System of Units (*Système International d'unités* or SI) unit, 'lux'. The illumination at the sensor resulting from an



**Figure 1: A Poisson distribution of photon counts. Each column on the x axis shows the proportion of samples containing the number of photons. In this case the mean is 10, and the standard deviation is 3.2**

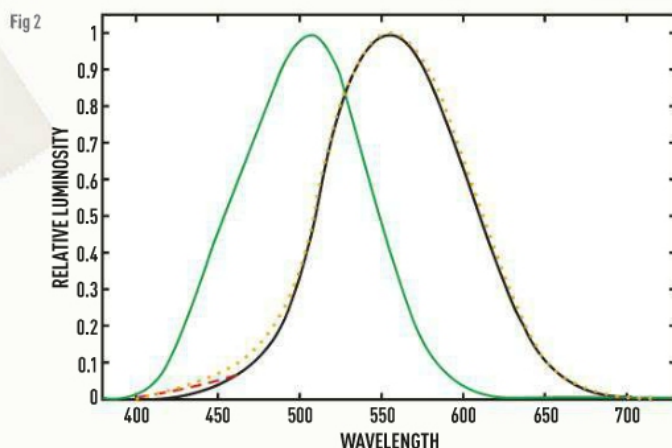
object of luminance  $L$  (measured in candelas per square metre) is  $(\pi L/4)(d/v)^2$  where  $d$  is the diameter of the aperture and  $v$  is the distance of the image from the lens. For an object at infinity,  $v$  is equal to the focal length of the lens, and so  $d/v$  is equal to

the reciprocal of the f-number of the lens, usually written as  $N$ . So, putting the two equations together, we get  $E = (\pi/4)(L/N^2)$ .

The only variables here are  $L$ ,  $N$  and  $t$ , so exposure is determined entirely by the scene luminance, the f-number and the exposure time (at least for distant subjects). At this stage, some people will be wondering what became of ISO, but we will leave that topic for a later article. Here we want to concentrate on the photographic importance of exposure.

## PHOTONS

This definition is the classical view of exposure, which has held true since the days of film. However, with digital technology, exposure takes on a different significance. That significance is due to the quantum nature of light. Mostly, optics deal with light as a type of wave, but light also behaves as if it is made of particles called photons. Its behaviour is critical for the workings of digital photography (as it was also for film photography) because light is detected by a sensor when a photon strikes a silicon atom in the sensor and frees one of its electrons, which generates an electronic charge that is detected by the camera electronics. An image can be built up if it is known where each photon strikes. In practice,



**Figure 2: The luminosity curve. There are two curves here, the scotopic (green) night-vision curve and the photopic day-vision curve (black). It is the latter that provides the luminosity function that defines photometric units**



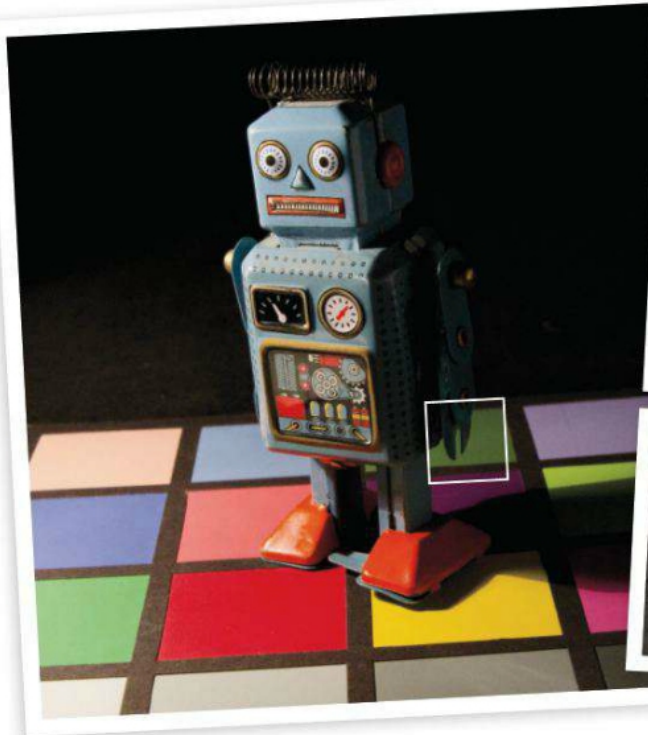
that is not possible, so the compromise is to localise groups of photon strikes by dividing the sensor into a square grid of pixels – and the smaller the pixel, the more accurately it is possible to know the location of the arriving photons.

The trajectory of photons is, by nature, random. They are generated by random events and typically undergo reflection and refraction while passing through different transmission media. Consequently, when photons build up an image, they do so as a pattern of spots, each one signifying where a photon hit the sensor, and the pattern in these spots is intrinsically random.

### PHOTONS AND NOISE

This random pattern of arrival of quantum particles is a well-known phenomenon that is known as 'shot noise'. It is apparent in any signal carried by quantum particles, such as radio, electrical signal along wires or, in this context, light. Random independent events, such as the arrival of photons, are described by Poissonian statistics, which allow the characteristic patterns to be analysed statistically. Since this is a statistical analysis, it only applies to collections of multiple events, and describes the differences between similar observations. The interval or size of each individual observation might be anything, so long as it is consistent. In the context of photography, we might choose the smallest visible part of an image, or a pixel, either an output (printer or screen) pixel or an input (camera) pixel. However, if we are to make a valid comparison, we must compare like intervals. If we do that, and count the number of photons counted in a number of intervals, we will find, for an evenly illuminated area, that the level of illumination is given by the mean of those counts.

However, due to the randomness of photon arrivals, the counts will not all be the same. There will be a variation, the size of which is given statistically by the standard deviation. Visually, this variation looks like an unevenness of tone, or grain, and is usually called 'noise' (from its effect aurally when heard in radio communication). The effect of the noise in relation to the mean level, or signal, is predicted by the 'signal-to-noise' ratio (SNR), and is given by the mean count divided by the standard deviation. The statistics predict that the SNR is the square root of the mean number of photons counted in each observation interval. So, if we count four photons in each, the SNR is the square root of four, which is two. If we count 100, then the SNR is the square root of 100, which is 10. To ensure as high a signal-to-noise ratio as possible, we need to ensure that we have as many photons as possible. It should be noted at this point that this shot noise has nothing to do with the electronics of the camera – it is intrinsic to the structure of the light itself, and controlled entirely by how many photons are counted.



This shows a crop from a much larger image. In low light, the image is noticeably noisy at these magnifications, due to the low exposure and the resulting very low photon counts

### PHOTONS AND EXPOSURE

The next step is to understand how the number of photons counted relates to the exposure. As the exposure is derived from illumination (measured in lux), the question is, how does lux relate to the number of photons? The lux is what is called a photometric unit – it relates to visible brightness. The other way of measuring light would be with radiometric units, which measure power. The radiometric equivalent of the lux is watts per square metre. The two are related by a standardised 'luminosity function', which weights visible light by the apparent brightness of that wavelength light to the human eye. Thus it is apparent that the translation of lux to watts per square metre depends on the colour of the light.

Calculations could be made on the assumption of white light, equal strength at every wavelength or the wavelength of the peak of the luminosity function: 555 nanometres (mid-green in colour). For light of that wavelength, one lux is equal to 1/683 watts per square metre. In turn, the unit of exposure, the lux second, is equivalent to 1/683 Joules of energy per square metre. Since the energy of a photon at 555nm is  $3.58 \times 10^{-19}$  Joules, the number of photons per square metre can be calculated at 4,000 million million photons per square metre. If the standard white-level exposure at ISO 100 is 0.78 lux seconds, and the area of a full-frame, 24x36mm frame is 0.00086 square metres, the number of photons we would expect to make up a full-frame white image at ISO 100 is 2.7 million million. By the same token, at ISO 6400 the white-level exposure will be reduced by a factor of 64,

and thus the photon count will be reduced in proportion, resulting in a signal-to-noise ratio eight times lower.

In conclusion, the noise in images with a very small exposure, typically low-light or 'high ISO' images, is produced not by electronic amplification, but by the structure of the light itself. The way to decrease noise is to ensure as large an exposure as is possible – hence the popularity of techniques such as 'expose to the right', which seek to maximise exposure. **AP**

Next month **Professor Newman** looks at the relationship between **exposure and dynamic range**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



# AskAP

Let the AP team answer your photographic queries

## LENS CHOICE

**Q** I am in the very lucky position of being asked to cover reserve matches for a football league team. I have been to the stadium to get my bearings and best shooting positions (excuse the pun), but as I am purely an amateur I have the basic equipment of a Nikon D3100 with 18-55mm and 55-200mm kit lenses.

Having visited the stadium and decided what type of action shots I would like to capture, I think that a slightly longer focal-length zoom lens is needed, but I also like the depth that the 18mm brings. I think a focal length of 300mm will easily suffice, and have narrowed my choice down to two lenses – the Tamron 18-270mm f/3.5-6.3 Di II VC PZD and the Nikon 18-300mm f/3.5-5.6G ED VR.

One of my worries is the light, but as most of the fixtures are at 2pm that shouldn't be an issue. As the Tamron is just short of £400 and the Nikon is close to £750, do you think the Nikon is worth nearly twice the cost?

**David Hawley**

**A** More than 12 months separates AP's tests of the Tamron 18-270mm f/3.5-6.3 Di II VC PZD and Nikon 18-300mm f/3.5-5.6G ED VR lenses (tested 25 June 2011 and 11 August 2012 respectively), and if this proves one thing it's that lens manufacturers are still struggling to overcome certain problems raised by 'superzoom' lens designs. Each of these lenses turns in a moderate to good performance, but distortion at each end of the zoom range, chromatic aberration and vignetting at the wide end of the zoom range are artefacts that are common to both (and indeed superzoom lenses in general). However, this is a relatively small price to pay when you consider the focal-length ranges they cover. With the performance being rather closely matched, I'd suggest that your decision really comes down to two things: whether the additional 30mm at the telephoto end of the Nikon zoom

and the slight difference in maximum aperture at full extension are enough to be a deal-maker. For your purposes, I'd say that both of these areas will be negligible, and therefore wouldn't justify paying almost twice as much.

**Chris Gatcum**



## CAR-BOOT BARGAIN

**Q** I bought this little camera (see right) at a car-boot sale. Having shot many pictures, I hoped to be able to download them. However, it seems I need a special disc or something to download images from it, and there doesn't seem to be any such thing available. Can you help? Did AP advertise this little beauty? Any idea who made it and how to contact them?

**Aase Goldsmith**



AASE GOLDSMITH

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@apanswers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**

**A** In terms of who made this 'beauty', your guess is as good as mine, I'm afraid, but I reckon it was probably marketed as a webcam for attaching to a computer as much as it was designed for still images. I'm guessing it's got a resolution of maybe 2 million pixels at most – possibly far less – with a fixed aperture, shutter speed and simple lens of dubious quality. In short, assuming there's nothing on the camera itself, my gut feeling is that you've got a cheap, generic 'Made in China' digital camera of no particular note or worth. However, that doesn't mean you shouldn't give it a go – the low-resolution images will almost certainly have a 'unique' quality to them, especially when they're compared to the pixel-perfect results we're used to. I've got a low-resolution digital 'keyring' camera for a similar reason.

With regards to getting the images out of the camera, I'm guessing it uses internal memory rather than a removable memory card, in which case you'll need the right cable to attach it to your PC. What that cable is, I can't tell from your picture, but I'd hazard a guess at mini USB – there are various types, but if you can send me a picture of the sockets I'll be able to tell for sure, and hopefully point you in the right direction in terms of getting one. Then it should just be a case of connecting it to your computer and dragging images off the camera in much the same way you would copy files from a flash drive or external hard disk. I doubt any specialist software will be needed.

**Chris Gatcum**

## UNDERSTANDING ISO

**Q** I have just become interested in photography and wondered how the ISO adjustment works in old 35mm cameras. I know the film has an ISO rating, but what happens in the camera when I set the ISO speed? **Andy Minshall**

## FROM THE AP FORUM

### Advice for shooting a christening

**Spaceboystevie asks** I am new to photography and was hoping someone would help me out as I have offered to be the photographer at a friend's baby's christening. I have never done anything like this before, so could anyone who has taken christening or wedding photos be able to offer some advice? I have a Canon EOS 550D with standard lens.

**Old git replies** My advice is to let someone else do it! Weddings, christenings and sundry other functions are littered with the failed



## AP GLOSSARY

### PUSH-PROCESSING

Push-processing is a film-based technique, used to correct a mistakenly set film speed (ISO) or deliberately increase the effective 'speed' of a film. All film has a speed, or sensitivity, which is given as its ISO rating, but the ISO is only a *nominal* speed, not an absolute. It's possible to change the speed simply by setting the exposure as if it has a different ISO rating: you can use an ISO 100 film as if it is ISO 200 or 400, or an ISO 400 film as an ISO 800 or 1600. In doing this you will effectively underexpose the film so, to compensate, you increase or 'push' the development time (hence 'push-processing').

The obvious use for this technique is to 'save' a film when you've set the wrong ISO, but push-processing can also be used when shooting in low light if you don't have any fast stock: increasing the ISO will allow you to use faster shutter speeds and/or smaller apertures. Film can also be pushed for creative effect.

As a rule, b&w film responds best to push-processing, and is straightforward if you process the film yourself. Colour film can also be push-processed, although increasing the speed of transparency film beyond 2 stops can produce harsh results, while not many labs are willing to push-process colour negative film.

### PULL-PROCESSING

Pull-processing is the opposite to push-processing, in that a film is exposed as if it has a lower ISO rating than that recommended by the manufacturer, with the development time reduced ('pulled')

to compensate. Unlike push-processing, pull-processing is generally only used to 'save' a film: there is no real benefit to intentionally downrating a film, regardless of its type.

**A** Setting the ISO on a 35mm camera simply tells the camera what speed film you have loaded, so it can determine the exposure. This is regardless of whether it then sets the aperture and shutter speed automatically or just gives you an indication so you can set the exposure manually.

If you set the wrong ISO, the exposure

meter will under- or overexpose your images, as it will think the film is faster or slower than indicated. However, all is not lost if you accidentally (or deliberately) set the incorrect ISO. Provided you notice *before* the film is processed, you can ask the lab to compensate during the development process. This is the basis of push and pull-processing (see above). **Chris Gatcum**

pictures of people who are complete novices in the world of functions photography. Sorry.

**MartyG replies** If you must do it, it's probably worth visiting the location beforehand to see what you're up against. I assume you mean the 18-55mm as the 'standard' lens. If so, you may find the maximum aperture is a limitation indoors without using a high ISO or flash, and flash can be very obtrusive in these situations.

**Olybacker replies** Ignore the waves of negativity and excuses to spend money on extra kit – you offered (maybe unwisely), but it's too late to back out now. So:

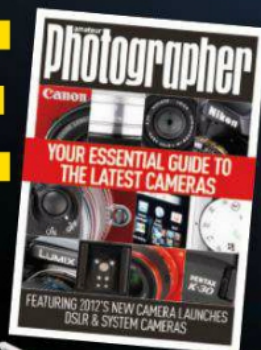
1. Stick with the kit you've got, but make sure you are familiar with it.
2. Set ISO 1600 for shooting inside, but set ISO 400 for outside.
3. Ask the vicar about shooting during the ceremony as it may not be permitted at that point, although they will probably allow a 'round the font' photo at some stage.

4. When that point is reached, shoot two or three images on a mid-focal length setting on your zoom using the pop-up flash, then push it down (to switch it off) and shoot a couple with available light. If you are not really familiar with balancing flash exposures with camera controls, shoot on P, using high shutter speed.
5. If there is a rehearsal mid-week with the family, go along to check the location/background/clergy rules.
6. The night before, make sure your camera battery is charged and that your memory card has any existing images downloaded and is reformatted and cleared.
7. On the day, run through a checklist of stuff as you pack your camera kit. The following are essential: pack battery (and spare if you have one); check memory card is in camera; check camera working OK and showing empty card when switched on; set ISO for first light conditions (indoors or out); clean lens; pack lens hood, blower brush and lens cleaner; pack the camera manual in case of emergencies!

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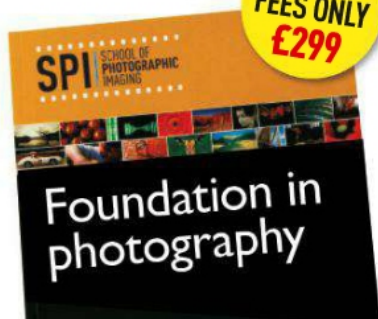
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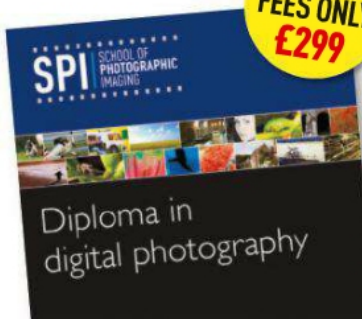
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11.00	<b>Brain vs camera Q&amp;A</b> Presented by Damien Demolder
11.15	<b>Creative composition</b> Presented by Nigel Atherton
11.30	<b>Tips for shooting DSLR video</b> Presented by Nigel Atherton
11.45	<b>Tea &amp; coffee break</b>
12.00	<b>Lighting - Natural light</b> Presented by Damien Demolder
12.35	<b>Lighting - Studio light</b> Presented by Andrew Sydenham
13.00	<b>Lighting demo Q&amp;A</b>
13.15	<b>Lunch</b>
14.15	<b>Every image needs Photoshop</b> How you can use Lightroom and Photoshop to carry out essential edits
15.15	<b>Every image needs Photoshop Q&amp;A</b> Presented by Philip Andrews
15.30	<b>Make cash from your photos</b> Presented by Matt Golowczynski and Michael Topham
16.00	<b>Final Q&amp;As to the panel and audience photo critique session</b>
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### Index to advertisers

3 Legged Thing Ltd.....42

Alpha Digital Services Ltd.....92

Cameraworld.....86-87

Campkins Camera Centre Ltd.....93

Camtech.....71

Canon UK Ltd.....Cover: ii, 4

Cash4cameras.....94

Clifton Cameras.....34

Fjordes Photographic Ltd.....88-89

Fotospeed Distribution.....69

Grays of Westminster.....24-25, 94

Giotto's.....Cover: iv

Interfit Photographic Ltd.....60

Intro 2020 Ltd.....44

Jessops.....47

Kenro Ltd.....48

Leica Camera.....93

London Camera Exchange.....48, 80, 90

Manfrotto Distribution Ltd.....55

Misud Photographic.....84-85, 91

Olympus Imaging & Audio Ltd.....16-17

Park Cameras Ltd.....81-83, Cover: iii

Premier Ink & Photographic.....76-79

Speed Graphic Mail Order Ltd.....69

SRB-Griturn Ltd.....69

SRS Ltd.....70

T4 Cameras.....93

Wex Photographic.....72-75

WhiteWall.....9

Wilkinson Cameras.....94

**Classified.....95-97**



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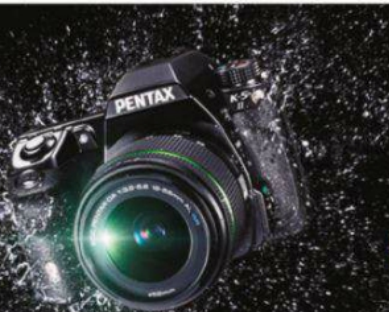
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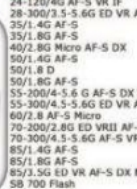
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**SIGMA**

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18-125/3.5-5.6 DC OS £259  
18-250/3.5-6.3 DC HSM OS £399  
18-50/2.8 EX DG Macro £309  
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4.5/2.8 EX HSM Circular Fisheye £597  
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50-500/4.5-6.3 DG HSM OS £1249  
50/1.4 EX DC HSM £379  
50/2.8 Macro DG £269  
50-200/4.5-6.3 DC OS HSM £235  
60/2.8 EX DC HSM £399  
70-200/2.8 EX DG OS HSM £899  
70-300/4.5-6.3 APO DG Macro £179  
70-300/4.5-6.3 Macro Super DG £129  
70-300/4.5-6.3 DC OS £299  
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CANON EOS D30 BODY COMPLETE WITH ALL ACCESSORIES	MINT BOXED \$425.00
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CANON 300 EX SPEEDLITE	MINT BOXED \$775.00
CANON 40 EX SPEEDLITE	MINT-CASED \$98.00
CANON 40 EX SPEEDLITE	MINT BOXED \$775.00
CANON 60 EX SPEEDLITE	MINT-BOXED \$775.00
CANON 60-61 BAT GRP FOR EOS 5000	MINT-BOXED \$38.00
CANON 60-63 BAT GRP FOR EOS 3000/4000	MINT BOXED \$45.00
CANON 60-63 BAT GRP FOR EOS 500 5000 6000	MINT \$145.00
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MINKO D1000 BODY KIT COMPLETE ONLY 1008 ATTACHMENTS	EOC --- \$999.00
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MINKO M9-D11 GRP FOR MINKO D7000	MINT BOXED \$175.00
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NETZ AS 65 DIGITAL WITH KRON SCAPTOR	MINT BOXED \$295.00
OLYMPUS 10-20mm f4.5/6.0 ED 14-45mm K1 OLYMPUS 430rds	MINT-HOOD \$295.00
OLYMPUS PEN F WITH 14-45mm K1 OLYMPUS LENS	MINT BOXED \$199.00
OLYMPUS HD-5.5 5.6/5.6 DIGIT GRP FOR E200 BODY	MINT \$50.00
OLYMPUS 14 - 45mm IS 5.6/5.6 DIGITAL 430rds LENS	MINT-HOOD \$99.00
OLYMPUS 14 - 42mm IS 5.5/5.6 M1 + RMC M200 430rds	MINT AS NEW \$165.00
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PANASONIC C1 BODY COMPLETE - FINDER	MINT BOXED \$99.00
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PANASONIC 14 - 42mm 13.5/5.6 LUMIX MICRO/3435	MINT CASED \$35.00
SAMI ALPHA 28 - 75mm 2.8/5.6 2.8 SAM LENS	MINT BOXED \$485.00
SEAGRAM 18 - 200mm 13.5/4.0 GLD SLASS FOR M9	MINT BOXED \$125.00
SEAGRAM 18-200mm FLASH COMP	MINT BOXED \$145.00
SEAGRAM 2.8/4.0 18-200mm FLASH COMP FOR SONY A	MINT BOXED \$145.00

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CANON EOS 11P5 BODY	MINT BOXED	\$285.00
CANON EOS 1 BODY	MINT	\$140.00
CANON EOS 1 BODY	EXC	\$59.00
CANON F1 AE BODY INSTRCTIONS IN CASE	MINT BOXED	\$99.00
CANON F1 AE BODY 1984 LOS ANGELES OLIMPIC ED.	MINT BOXED NEW	\$1,055.00
CANON 17 - 40mm 4 USM 1" COMPLETE	MINT BOXED	\$455.00
CANON 24 - 70mm 4.2 USM 1" WITH HOOD & CASE- FLT	MINT CASED	\$1,065.00
CANON 24 - 105mm 4 USM 1" RANGE STABILIZER	MINT BOXED	\$675.00
CANON 24 - 105mm 4 USM 1" RANGE STABILIZER	MINT BOXED	\$675.00
CANON 70 - 200mm 4.2 USM 1" RANGE STABILIZER	EXC	\$605.00
CANON 70 - 200mm 4 USM 1" HOOD	MINT	\$425.00
CANON 70 - 300mm 4.5 USM RANGE STAB DS HOOD	MINT BOXED	\$955.00
CANON TS 2.4mm 0.35 TIT & SHFT - CASE 1"	MINT CASED	\$795.00
CANON 300mm 4 USM 1" RANGE STABILIZER	MINT BOXED	\$925.00
CANON 300mm 4 USM 1" RANGE STABILIZER	MINT	\$895.00
CANON 20mm 4.2 USM 1" HOOD	MINT	\$340.00
CANON 60mm 4.2 USM US MACRO	MINT	\$295.00
CANON 100mm 4.2 MACRO - FLTER	MINT BOXED	\$345.00
CANON 100mm 4.2 MACRO USM	MINT BOXED	\$355.00
CANON 10 - 22mm EPS 0.35 USM - HOOD	MINT BOXED AS NEW	\$475.00
CANON 10 - 22mm EPS 0.35 USM - HOOD	MINT AS NEW	\$495.00
CANON 15 - 85mm 0.35 USM IMAGE STABILIZER + HOOD	MINT BOXED AS NEW	\$469.00
CANON 17 - 85mm 0.35 USM IMAGE STABILIZER	MINT	\$190.00
CANON 18 - 135mm 0.35 USM EPS IMAGE STABILIZER	MINT	\$95.00
CANON 18 - 135mm 0.35 USM EPS IMAGE STABILIZER	MINT	\$95.00
CANON 20 - 30mm 0.35 USM EPS COMPLETE WITH HOOD	MINT BOXED	\$180.00
CANON 24 - 85mm 0.35 USM EF USM 700MM + HOOD	MINT	\$165.00
CANON 28 - 90mm 4.5 USM MK I	MINT	\$295.00
CANON 28 - 135mm 0.35 USM IMAGE STABILIZER	MINT	\$290.00
CANON 35 - 85mm 0.6 EF MALL	MINT	\$38.00
CANON 35 - 105mm 0.6 USM 1" HOOD	MINT + HOOD	\$195.00
CANON 35 - 105mm 0.6 USM 1" HOOD	MINT BOXED	\$195.00
CANON 35 - 105mm 0.6 USM IMAGE STABILIZER	MINT BOXED	\$195.00
CANON 70 - 300mm 4.5 USM IMAGE STABILIZER	MINT	\$390.00
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CANON 75 - 300mm 4.5 USM USM MK II WITH HOOD	MINT	\$119.00
CANON 75 - 300mm 4.5 USM MK II	MINT BOXED	\$115.00
CANON 75 - 300mm 4.5 USM USM MK II LATEST	MINT BOXED AS NEW	\$165.00
CANON 75 - 300mm 4.5 USM EF MK II	MINT	\$145.00
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CONTACT G1 BODY	MINT - £175
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CONTACT T2 TITANIUM BLACK	MINT - BOGIED 1245
CONTACT 28mm D2 3.60GCM WITH CONTACT HOOD + FILTER	MINT - BOGIED 1990
CONTACT 90mm D2 3.60GCM "1"	MINT - BOGIED 1990
CONTACT TLX 140 FLASHER FOR G1G2	MINT - CASED 165
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CONTACT TX TITANIUM COMBAT + LEATHER CASE	MINT - CASED 2300
CONTACT AR1A BODY (SUPERB STRAP, INSTRUCTIONS)	MINT - CASED 1990
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CONTACT FIT VASCHICA 28mm D2 3.60GCM CONDITION	MINT 165
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CONTACT 85mm D2 1.20GCM MACRO	MINT - £445
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LEICA M6B BODY SER# N02659X CIRCA 1970 . . . . . MINT \$575.00  
LEICA M6B BODY SER# N4111X CIRCA 1975-76 . . . . . EXC-- \$795.00  
LEICA M3 BODY WITH LEICA MC METER AND CASE . . . . . MINT-EXC-- \$695.00  
LEICA M3 SINGLE MOUNT SER# N09220X CIRCA 1960 . . . . . EXC--CASED \$595.00  
LEICA M3 SINGLE MOUNT SER# N09170X CIRCA 1960 . . . . . EXC--CASED \$595.00  
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LEICA HIGI W/50mm f2.8 COC. ELMAR (REALLY NEW) . . . . . EXC-- \$399.00  
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LEICA I body SER# N01810X C45A NEEDS SERVICE . . . . . EXC-- \$1,779.00  
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LEICA 28mm f2.8 SUMMARON ASPHERIC BLACK 6 BT, MINT BOXED \$1,495.00  
LEICA 35mm f2.8 SUMMARON WITH SPEEDS AND HOOD . . . . . MINT \$575.00  
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LEICA 135mm f4.5 HECTOR - HECTOR IN KEPPER . . . . . EXC-- \$1,199.00  
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LEICA 50mm f4.5 ELMAR CHROME SER# . . . . . MINT IN KEPPER \$1,199.00  
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LEICA SP20 FLASH - CASE . . . . . MINT BOXED \$595.00  
LEICA SP20 FLASH . . . . . MINT \$710.00  
LEICA RE LEATHER CASE (14569) FOR MINIMULT . . . . . MINT BOXED \$595.00  
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LEICA 50mm f2.8 ELMAR CHROME SER# . . . . . EXC-- \$595.00  
LEICAFLEX SL BODY . . . . . MINT BOXED \$2,599.00  
LEICA 21mm SL SUPER ANGILOIR R . . . . . MINT-BOXED \$695.00  
LEICA 35mm f2.8 ELMAR R 3 CAM . . . . . MINT-BOXED \$2,595.00  
LEICA 50mm f2.8 SUMMARON R 3 CAM . . . . . MINT-BOXED \$2,595.00  
LEICA 50mm F2.8 SUMMARON R 3 CAM - LITZT 55MM UV . . . . . MINT - FILTER \$255.00  
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LEICA 28 - 180mm f4.5 VARIO ELMAR R . . . . . EXC-- \$545.00  
LEICA 28 - 100mm f4.5 VARIO ELMAR R . . . . . MINT BOXED AS NEW \$545.00  
LEICA 70 - 210mm f4.0 VARIO ELMAR R . . . . . EXC-- \$595.00  
ANGELHOLZ 70 - 200mm f3.5 F.O.S FOR LEICA R FIT . . . . . MINT-BOXED \$775.00  
LEICA MOUNTINGHARD AND STRAP FOR REE . . . . . MINT BOXED \$149.00  
LEICA 50mm f2.8 ELMAR CHROME SER# . . . . . EXC-- \$595.00  
CANON 10 x 25 30 ANGE STRAP BRACKLETS . . . . . MINT-CASED \$195.00  
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VOGTSLADER 35mm 17 ULTRON ASPHERIC .....MINT \$365  
VOGTSLADER 50mm 19 COLOR SKOPAR BLACK .....MINT BOXED \$315  
VOGTSLADER 75mm 13 HELLAR CLASS VM M MOUNT .....MINT BOXED NEW \$215  
VOGTSLADER 90mm 13.5 APO LANTHAN (BLK) .....MINT BOXED \$225  
VOGTSLADER 90mm 13.5 APO LANTHAN (BLK) .....MINT \$195  
VOGTSLADER WINDM T .....MINT BOXED \$415  
VOGTSLADER BESSA SIDE GRP .....MINT BOXED \$415  
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BRONICA 150mm 13.5 ZENONAN MC	MINT BOXED E595
BRONICA 150mm 13.5 ZENONAN E MC	MINT BOXED E119
BRONICA 150mm 13.5 ZENONAN E MC	MINT BOXED E119
BRONICA 150mm F4 E	MINT- E595
BRONICA ETRS 120 BACK	MINT E795
BRONICA ETRASERS POLAROID BACK	MINT E595
BRONICA PLAIN PRISM FOR ETRYSERS	MINT CASED E595
BRONICA ETRYSERS SPEEDRIP	MINT- E445
BRONICA 50mm 13.5 ZENONAN S	EXC--- E119
BRONICA 100mm 14 MACRO ZENONAN PE	MINT E245
BRONICA 150mm 13.5 ZENONAN S	MINT- E195

BRONCA S04 complete with 80mm R2.5 W/FLK BRP	MINT	£299.00
BRONCA S04 + 80mm R2.5 PS/PM FOR BACK, GRP	MINT	£299.00
BRONCA 65mm 16mm ZENITAN PS FOR SQ	MINT-CASED	£145.00
BRONCA 110mm H4 PS ZENITAN MACRO FOR SQ	MINT	£385.00
BRONCA 150mm H4 PS ZENITAN FOR SQ	MINT-CASED	£145.00
BRONCA 150mm H4 PS ZENITAN FOR SQ	MINT	£685.00
BRONCA 150mm POLAROID MAGNATE BACK	MINT	£600.00
BRONCA S04/SQ/SD/SM METERED AE PS/PM	MINT	£119.00
BRONCA METERED CHIMNEY FILTER		£75.00
BRONCA 135W BACK FOR SQ VERY RARE	EXC+++	£165.00
CONTRAX MP2 POLAROID BACK FOR CONTRAX 645	NONE	£75.00
CONTRAX MP2 POLAROID BACK FOR CONTRAX 645	MINT	£100.00
FLUO GW 670 MK 90 CM 90mm 15.5 LENS	MINT	£675.00
FLUO GW 670 MK 90 CM 90mm 15.5 LENS	MINT	£675.00
MAIMIA 67 PRO COMPLETE WITH LENS etc (N CLEAN)		
MAIMIA 150mm H4.5 + HOOD FOR MAIMIA 770	MINT	£375.00
MAIMIA 60mm H4 ZENITAN L2 HOOD FOR MAIMIA 770	MINT	£195.00
MAIMIA 65mm 14 L4 LENS FOR RZ	MINT	£399.00
MAIMIA 100mm 14.5 LENS FOR RZ	MINT	£199.00
MAIMIA 100mm 14.5 LENS FOR RZ	MINT	£195.00
MAIMIA 150mm 15.5 CF AR FOR 645 AF	MINT	£299.00
MAIMIA 210mm 14 H4 ZENITAN L2 FOR 645	MINT-CASED	£195.00
MAIMIA 180mm 14.5 ZENITAN FOR RB	MINT	£169.00
MAIMIA RZ 67 WINDER (POWER WINDER)	EXC++	£59.00
MAIMIA RZ 67 PRO BACK	MINT	£59.00
MAIMIA RZ 67 PRO BACK	MINT	£79.00
MAIMIA RZ 67 POLAROID BACK	MINT	£75.00

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HASSELBLO 500X COMP WITH 90mm CF + A12 BACK	MINT BOXED & USED	£1,995.00	
HASSELBLO 500i CF BODY - W		MINT -	£490.00
HASSELBLO 5000Y BODY WITH 90mm C12.8 F + HOOD		MINT -	£690.00
HASSELBLO 90mm iA FOR 90W	MINT IN KEPPER 3355.00		
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HASSELBLO G00XLM BODY + A12 BLACK BACK	Exc+ -	£299.00	
HASSELBLO 400m F4 CF		MINT	£995.00
HASSELBLO 500mm M OF CLE DISTAGON - HOOD	MINT BOXED 500mm		
HASSELBLO 500mm iA CF OF DISTAGON - HOOD		MINT	£575.00
HASSELBLO 150mm iA SONNAR CF		MINT	£389.00
HASSELBLO 150mm iA SONNAR CF	Exc+ -	£375.00	
HASSELBLO iA2 BACK		Exc+ -	£390.00
HASSELBLO CM WINDER + REMOTE		MINT	£29.00
HASSELBLO PLAIN PRISM		Exc	£75.00
HASSELBLO PM PRISM		MINT	£199.00
HASSELBLO 5000X500X W/FL BACK		MINT	£125.00
HASSELBLO EXTENSION TUBE 16CF		MINT	£75.00

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Nikon F4 body	Exc - \$1600.00
Nikon F90 body BLACK	MINT - \$550.00
Nikon F90 body	MINT - \$300.00
Nikon F55 body	MINT BOXED \$350.00
Nikon 10.5mm f2.8 "G" F-ED AF CS FISHEYE lens	MINT BOXED \$380.00
Nikon 20mm f2.8 AF "G" - HODD	MINT \$375.00
Nikon 24mm f2.8 AF	MINT - \$190.00
Nikon 28mm f2.8 AF	MINT \$145.00
Nikon 35mm f2.8 AF	MINT \$145.00
Nikon 35mm f2.8 AF MANUAL LATEST WITH BLACK KNOB	MINT - \$145.00
Nikon 50mm f2.8 AF "G" F-ED AF MICRO-NIKKOR	MINT BOXED \$345.00
Nikon 50mm f2.8 AF "G" MICRO PC NIKKOR	MINT BOXED \$385.00
Nikon 180mm f2.8 AF "G" F-ED LATEST LENS	MINT BOXED as new \$400.00
Nikon 300mm f4 "G" F-ED AF CS (CURRENT LENS)	MINT BOXED \$285.00
Nikon 10 - 24mm f3.5-4.5 F-ED AF-FS	MINT BOXED \$570.00
Nikon 12 - 24mm f4 "G" F-ED AF-FS	MINT BOXED as new \$390.00
Nikon 17 - 55mm f2.8 D3 "G" F-ED AF-FS	MINT BOXED NEW \$780.00
Nikon 18 - 35mm f3.5 AF "G" F-ED AF-FS	MINT BOXED \$350.00
Nikon 18 - 55mm f3.5 f2.8 AF "G" F-ED AF-FS	MINT \$275.00
Nikon 18 - 200mm f3.5-5.6 "G" F-ED AF CS - FLUTER SLIDER	MINT \$350.00
Nikon 18 - 200mm f3.5-5.6 "G" F-ED AF CS VIB REDUC	MINT CASED \$375.00
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Nikon 28 - 85mm f3.5-4.5 AF	Exc - \$280.00
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CUSTOMER REVIEW: 650D + 18-55mm IS II  
★★★★★ "fantastic piece of kit" *Sid the piker - Derbyshire*

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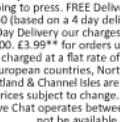
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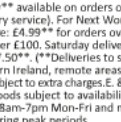
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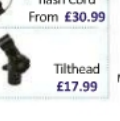
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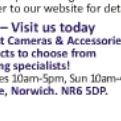
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EF 300mm f2.8 L IS USM II	£5498
EF 300mm f4.0 L IS USM	£1099
EF 400mm f5.6 L USM	£1079
EF 8-15mm f4.0 L USM Fisheye	£1139
EF-S 10-22mm f3.5-4.5 USM	
<b>£569 Inc £55 Cashback*</b>	<b>£624</b>
EF-S 15-85mm f3.5-5.6 IS USM	
<b>£512 Inc £55 Cashback*</b>	<b>£567</b>
EF 16-35mm f2.8 L IS USM II	
<b>£1065 Inc £80 Cashback*</b>	<b>£1145</b>
EF 17-40mm f4.0 L USM	
<b>£554 Inc £55 Cashback*</b>	<b>£608</b>
EF-S 17-55mm f2.8 IS USM	
<b>£714 Inc £55 Cashback*</b>	<b>£769</b>

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<b>£314 Inc £20 Cashback*</b>	<b>£334</b>
EF-S 18-55mm f3.5-5.6 IS II	£132
EF-S 18-135mm f3.5-5.6 IS	£318
EF-S 18-200mm f3.5-5.6 IS	
<b>£359 Inc £40 Cashback*</b>	<b>£399</b>
EF 24-105mm f4.0 L IS USM	
<b>£798 Inc £80 Cashback*</b>	<b>£878</b>
EF 28-135mm f3.5-5.6 IS USM	£372.95
EF 28-300mm f3.5-5.6 L IS USM	£2099
EF-S 55-250mm f4.0-5.6 IS II	£203
EF 70-200mm f2.8 L IS USM II	
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EF 70-200mm f4.0 L USM	
<b>£455.99 Inc £40 Cashback*</b>	<b>£495</b>
EF 70-300mm f4.0-5.6 IS USM	
<b>£354.99 Inc £20 Cashback*</b>	<b>£374.99</b>
EF 70-300mm f4.0-5.6 L IS USM	
<b>£1069 Inc £80 Cashback*</b>	<b>£1129</b>
EF 75-300mm f4.0-5.6 USM III	£229
EF 100-400mm f4.5-5.6 L IS USM	
<b>£1169 Inc £80 Cashback*</b>	<b>£1229</b>
Canon Lens Cashback* ends 24.01.13	

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85mm f1.8 D AF	£299
85mm f2.8 D PC-E Micros	£1339
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18-105mm f3.5-5.6 G ED AF-S DX VR	£204
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
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24-85mm f2.8-4.0 D AF	£549
55-200mm f4.5-5.6 G ED AF-S DX VR IF	£241
55-200mm f4.5-5.6 G AF-S DX	£195
70-200mm f2.8 G ED AF-S VR II	£1605
70-300mm f4.5-5.6 G ED AF-S IF VR	£419
80-400mm f4.5-5.6 D AF VR	£1239.95
200-400mm f4.0 G ED AF-S VR II	£4939

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85mm f1.4 EX DG HSM	£669
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18-250mm f3.5-6.3 DC OS HSM	£349
<b>NEW! 18-250mm f3.5-6.3 DC Macro OS HSM</b>	<b>£419</b>
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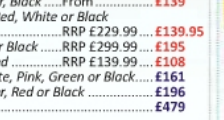
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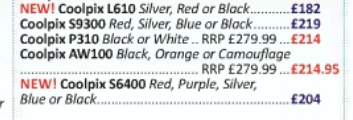
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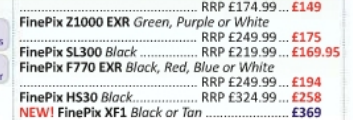
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Tan, Sage/Tan, Black/Black.  
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Black/Black, Sage  
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Min Height

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055XB ..... £113.95  
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• 8cm  
Min Height

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8271B ..... £299.95

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Max Height  
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+ MH5310-630 Ball Head ..... £269  
VGRN8265 Tripod  
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# EPSON

COMPATIBLE & ORIGINAL INK



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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	<b>£21.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£27.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£35.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£26.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	C42, C44, C46
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T041 Colour	<b>£35.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	440, 460, 660, 740, 760, 1160
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T052 Colour	<b>£24.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T053 Colour	<b>£24.99</b> 43ml	<b>£3.99</b> 46ml, 3 for <b>£10.99</b>	R200, R220, R300, R320, R340, RX500, RX600, RX620, RX640
T0341-T0347 Set of 7	<b>£119.99</b> set of 7	Check Website.	Photo R800, R1800
T0341/8, each	<b>£14.99</b> 17ml	Check Website.	
T0342/3/4, each	<b>£17.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£17.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£39.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0452/3/4, each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0481-T0486 Set of 6	<b>£64.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	
T0481/2/3, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0484/5/6, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0540-T0549 Set of 8	<b>£99.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	
T0540 Gloss	<b>£8.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-T0554 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	Photo R2400
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-T0599 Set of 8	<b>£92.99</b> set of 8	Check Website.	
T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£11.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£11.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0711-T0714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0791-T0796 Set of 6	<b>£69.99</b> set of 6	Check Website.	
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£49.99</b> set of 6	<b>£14.99</b> , 3 sets for <b>£57.99</b>	
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	
T0870-T0879 Set of 8	<b>£69.99</b> set of 8	Check Website.	
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£8.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£8.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£69.99</b> set of 8	Check Website.	
T0961/2/3/4/5, each	<b>£8.99</b> 11.4ml	Check Website.	
T0966/7/8/9, each	<b>£8.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£26.99</b> set of 4	<b>£14.99</b> set of 4	
T1281 Black	<b>£6.99</b> 5.9ml	<b>£4.99</b> 13ml	
T1282/3/4, each	<b>£6.99</b> 5.9ml	<b>£3.99</b> 10ml	
T1291-T1294 Set of 4	<b>£38.99</b> set of 4	<b>£16.99</b> sets of 4	
T1291 Black	<b>£9.99</b> 11.2ml	<b>£5.49</b> 16ml	
T1292/3/4, each	<b>£9.99</b> 7.1ml	<b>£4.49</b> 13ml	
T1571-9, each	<b>NEW</b> <b>£19.99</b> 25.9ml each or <b>£154.99</b> set of 8		
T1591-9, each	<b>NEW</b> <b>£13.99</b> 17.9ml each or <b>£99.99</b> set of 8		
T5591-6, each	<b>£12.99</b> 13ml each or <b>£69.99</b> set of 6		

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EPSON Stylus Pro 3800, 3880	
T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	<b>£39.99</b>
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	<b>£72.99</b>
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<b>£49.99</b>
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	<b>£74.99</b>
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6053/6054/6055/6056/605C/6057/6138/6059 110ml	<b>£47.99</b>
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<b>£72.99</b>
EPSON Stylus Pro 7600, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<b>£47.99</b>
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<b>£72.99</b>

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BCI3e Black 26ml	<b>£2.99</b>
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PGI5 Black 29ml	<b>£4.99</b>
CL18 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PGI520 Black 19ml	<b>£4.99</b>
CL1521 B/C/M/Y/G/Y 9ml	<b>£3.99</b>
PGI525 Black 19ml	<b>£4.99</b>
CL1526 B/C/M/Y/G 9ml	<b>£3.99</b>
BCI24 Black 9ml	<b>£1.99</b>
BCI24 Colour 16ml	<b>£2.99</b>
PGI37 Black 12ml	<b>£9.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
CL38 Colour 12ml	<b>£12.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>

### Canon Originals

BCI3e Black 26ml	<b>£10.99</b>
BCI6 B/C/M/Y 13ml	<b>£8.99</b>
BCI6 PC/PM/R/G 13ml	<b>£8.99</b>
PGI5 Black 26ml	<b>£11.99</b>
CL18 B/C/M/Y 13ml	<b>£10.99</b>
CL18 PC/PM/R/G 13ml	<b>£10.99</b>
PGI7 Black 25ml	<b>£11.99</b>
PGI9 Clear 191ml	<b>£11.99</b>
PGI9 All colours, 14ml each	<b>£8.99</b>
PGI29 All colours, 36ml each	<b>£19.99</b>
PGI520 Black 19ml	<b>£9.99</b>
CL1521 B/C/M/Y/G/Y 9ml	<b>£8.99</b>
PGI525 Black 19ml	<b>£9.99</b>
CL1526 B/C/M/Y/G 9ml	<b>£8.99</b>
PGI37 Black 11ml	<b>£11.99</b>
PG40 Black 18ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£14.99</b>
PG540 Black 9ml	<b>£11.99</b>
CL38 Colour 9ml	<b>£15.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL52 Photo 21ml	<b>£18.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£18.99</b>
CL541 Colour 8ml	<b>£15.99</b>
EP-100 Ink & Paper	<b>£26.99</b>
KP-108IN Ink & Paper	<b>£29.99</b>

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No.57 Colour 24ml	<b>£12.99</b>
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No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.301XL Black 15ml	<b>£14.99</b>
No.301XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Black 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.364XL C/M/Y 11ml each	<b>£8.99</b>

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No.21 Black 5ml	<b>£10.99</b>
No.22 Colour 5ml	<b>£13.99</b>
No.38 All Colours 27ml each	<b>£24.99</b>
No.56 Black 19ml	<b>£16.99</b>
No.57 Colour 17ml	<b>£24.99</b>
No.58 Photo 17ml	<b>£22.99</b>
No.100 Grey 15ml	<b>£22.99</b>
No.110 Colour 5ml	<b>£17.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£8.99</b>
No.301 Colour 3ml	<b>£9.99</b>
No.337 Black 11ml	<b>£16.99</b>
No.338 Black 11ml	<b>£17.99</b>
No.339 Black 21ml	<b>£23.99</b>
No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£13.99</b>
No.363 Black 6ml	<b>£12.99</b>
No.363 C/M/Y/PC/PM each	<b>£8.99</b>
No.364 Black 6ml	<b>£7.99</b>
No.364 PC/C/M/Y 3ml each	<b>£6.99</b>
No.901 Black 4ml	<b>£10.99</b>
No.901 Colour 9ml	<b>£13.99</b>
No.920XL Black 49ml	<b>£19.99</b>
No.920XL C/M/Y 6ml each	<b>£8.99</b>
No.940XL C/M/Y 6ml each	<b>£23.99</b>
No.940XL C/M/Y 16ml each	<b>£15.99</b>

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### Lexmark Compatibles

No.1 Colour	<b>£10.99</b>
No.2 Colour	<b>£11.99</b>
No.3 Black	<b>£14.99</b>
No.16 Black	<b>£11.99</b>
No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99</b>
No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£11.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Colour	<b>£11.99</b>
No.35 Black	<b>£12.99</b>

### Lexmark Originals

No.1 Colour	<b>£19.99</b>
No.14 Black	<b>£16.99</b>
No.15 Colour	<b>£18.99</b>
No.17 Black	<b>£17.99</b>
No.23 Black	<b>£16.99</b>
No.24 Colour	<b>£18.99</b>
No.27 Colour	<b>£18.99</b>
No.28 Black	<b>£14.99</b>
No.29 Colour	<b>£16.99</b>
No.32 Black	<b>£19.99</b>
No.33 Colour	<b>£21.99</b>
No.36 Black	<b>£16.99</b>
No.37 Colour	<b>£18.99</b>
No.43XL Colour	<b>£27.99</b>
No.44XL Black	<b>£22.99</b>
No.100 Black	<b>£13.99</b>
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LC900 Set of 4	<b>£11.99</b>
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LC970 / 1000 C/M/Y	<b>£2.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Black	<b>£3.99</b>
LC980 / 1100 C/M/Y	<b>£2.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
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LC985 C/M/Y	<b>£2.99</b>
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NP45 for Fuji	£9.99	
NP50 for Fuji	£9.99	
NP60 for Fuji	£9.99	
NP80 for Fuji	£9.99	
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NP150 for Fuji	£19.99	
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EN-EL3E for Nikon	£15.99	
EN-EL5 for Nikon	£9.99	
EN-EL9 for Nikon	£12.99	
EN-EL10 for Nikon	£9.99	
EN-EL11 for Nikon	£9.99	
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**For Canon 500D:** £69.99  
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**For Nikon D7000:** £99.99

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A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

**Coin Cells, etc**

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
Full range, CR2032, etc	£1.99

Full range of coin cells in stock

**Universal Charger**

The NEW Hahnel Uni-Charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. £19.99

## SQUARE FILTERS

**KOOD**  
**P-Type Filter System**

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Filters (84mm wide)**

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 NEW	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated NEW	£13.99
ND8 Hard Graduated NEW	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x, 6x, 8x, each	£12.99
Close-Up +1, +2, +4, each	£9.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

**P-Type Holders**

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

**P-Type Filter Wallet**

A smooth cushioned filter wallet, to protect, and store up to 8 P-Type filters

£9.99

**P-Type Six-Piece Neutral Density Filter Kit**

£49.99  
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

## LENS HOODS & CAPS

**Bayonet-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£7.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Screw-Fit Lens Hoods**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

**Bubble Spirit Levels**

These simply mount onto the hot shoe of a DSLR camera.

**Twin Axis Normal Hotshoe** £7.99  
**Twin Axis Sony Hotshoe** £7.99  
**Triple Axis Normal Hotshoe** £9.99  
**Triple Axis Sony Hotshoe** £9.99

## CLEANING

**GREEN CLEAN Sensor Cleaning**

LensPen SensorKlear Loupe	£39.99
LensPen SensorKlear Loupe Kit inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit inc. Mini Vials, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4	£15.99

**Lens Cleaning**

LensPen Original Carbon-tipped pen with built-in cleaning brush	£7.99	
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro	£24.99	£17.99
Spudex 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99	

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

**KOOD**  
**Japanese Optical Glass Filters**  
Coated to reduce lens flare and reflections.

**UV / Haze Filters**

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

**Circular Polarising Filters**

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£26.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£54.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

**Skylight Filters**

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

**Close Up Filter Sets**

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

**Lens Converters**

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

**Light Craft Workshop Filters**

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

## STEPPING RINGS

**Step-Up and Step-Down Rings**

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

## MACRO PHOTOGRAPHY

**Reversing Rings - £12.99**

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

**Canon:** 52, 55, 58, 62, 67mm  
**Nikon:** 52, 55, 58, 62, 67mm  
**Pentax K:** 52, 55, 58, 62, 67mm  
**Olympus:** 52, 55, 58, 62, 67mm  
**Sony:** 52, 55, 58, 62, 67mm

**Extension Tubes**

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

**Extension Bellows**

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

**Coupling Rings - £11.99**

Used to attach two lenses together via their filter threads, achieving high magnifications.

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

**T2 Mounts - £12.99**

Canon, Nikon, Sony, Olympus, Pentax

Series 7 Rings, Roll Rings and Hasselblad Rings also in stock.

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[www.premier-ink.co.uk](http://www.premier-ink.co.uk)

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01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



### CAMERA BAGS

**thinkTANKphoto**

We will match or beat ANY UK Think Tank price!  
Full Think Tank range in stock - below are just a few examples:

Retrospective 7	Airport Commuter	Airport International V2.0
<b>NEW!</b> £114	<b>NEW!</b> £149	£245

**Billingham**

We will match or beat ANY UK Billingham price!  
Full Billingham range in stock - below are just a few examples:

Hadley Range	The 5 Series	The 07 Range
Hadley Small £126 Hadley Large £148 Hadley Pro £162	225 £247 335 £256 555 £315	107 £247 207 £270 307 £288

**Lightweight Protection**

Comprehensive Kata range in stock!  
Below are just a few examples:

GearPack Range	Digital Rucksack Range	3-N-1 ProLight Series
<b>NEW!</b> Gearpack-60 £59 Gearpack-80 £59 Gearpack-100 £69	DR-465 £65 DR-466 £72 DR-467 £79	<b>NEW!</b> 3N1-25 £139 3N1-35 £169

**tamrac**

Comprehensive Tamrac range in stock!  
Below are just a few examples:

Expedition Range	Velocity Sling Range	Accessories
4X £89 5X £104 6X £119 7X £149 8X £169	6X £29 7X £39 8X £44 9X £49 10X £59	Water Bottle £13 Lens Case 50 £12 Lens Case 100 £13 Lens Case 200 £14 Flash Case £11 Rain Cover £20

**VANGUARD**

Comprehensive Vanguard range in stock!  
Below are just a few examples:

Messenger UP-Rise	Zoomster Outwaz	Backpack UP-Rise
UP-Rise 28 £99 UP-Rise 33 £108 UP-Rise 38 £117	Outwaz 16Z £73 Outwaz 17Z £85	UP-Rise 45 £99 UP-Rise 46 £108 UP-Rise 48 £135

### RAIN COVERS

OpTech Rainsleeve	Kata Elements Covers	Think Tank Hydrophobia
Unique eyepiece opening and drawstring lens enclosure. Two versions for DSLRs with or without a flashguns. 2 per pack.	Protect your camera against the elements!	The ultimate protection from the weather!
Standard Flash £6 E690 Small £37 E702 Large £52	70-200 £109 70-200 Flash £114 300-600 £118	

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The world's fastest camera straps!

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£54.99	£64.99	£59.99	£59.99	£59.99	£119.99	£44.99

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The world's best-selling SLR camera straps!

Camera Straps	System Connectors
Wrist Strap £11.99 Classic Strap £16.99 Super Classic £19.99 Pro 3/8 Strap £17.99 Pro Loop Strap £18.99 Utility Sling Strap £29.99	Adapt-Its (4) £4.99 Extensions (2) £6.99 UniLoop (2) £6.99 ProLoop (2) £9.99 LensSupport (2) £9.99 Sling Adapter £10.99

### TRIPODS

**Manfrotto**

Massive range of Manfrotto in stock!  
Below are just a few examples:

<b>190XPROB Tripod</b>		<b>055XPROB Tripod</b>	
Aluminium 3-section legs, aluminium canopy, Q20 horizontal tilting central column		Aluminium 3-section legs, aluminium canopy, Q20 horizontal tilting central column	
			
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm		Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm	
<b>£99.99</b>		<b>£109.99</b>	
<b>190CXPRO3</b>		<b>055CXPRO3</b>	
Carbon Fibre 3-section legs, Q30 column		Carbon Fibre 3-section legs, Q30 column	
			
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm		Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 170cm	
<b>£204.99</b>		<b>£232.99</b>	
<b>190CXPRO4</b>		<b>055CXPRO4</b>	
Carbon Fibre 4-section legs, Q30 column		Carbon Fibre 4-section legs, Q30 column	
			
Weight: 1.34kg Load: 5.0kg Folded: 59cm Height: 146cm		Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm	
<b>£212.99</b>		<b>£246.99</b>	
<b>MM294A3 Monopod</b>		<b>MM294A4 Monopod</b>	
Aluminium 3-section		Aluminium 4-section	
			
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm		Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	
<b>£29.99</b>		<b>£34.99</b>	
		<b>679B Monopod</b>	
		Aluminium 3-section	
			
		Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	
		<b>£35.99</b>	

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods Weight: 0.27kg Load: 2.5kg £14.99	with RC2 quick release Weight: 0.27kg Load: 2.5kg £24.99	with RC2 quick release Weight: 0.79kg Load: 4.0kg £49.99
496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
with RC2 quick release Weight: 0.46kg Load: 6.0kg £49.99	with RC2 quick release Weight: 0.67kg Load: 8.0kg £79.99	with RC4 quick release Weight: 1.22kg Load: 5.0kg £142.99

**VANGUARD**

Comprehensive Vanguard range in stock!  
Below are just a few examples:

<b>AltaPRO 263AT Tripod</b>  Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£134.99</b>	<b>AltaPRO 264AT Tripod</b>  Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 63cm Height: 155cm <b>£152.99</b>
<b>PRO 253CT</b>  Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£260.99</b>	<b>PRO 283CT</b>  Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£332.99</b>
<b>NEW! Nivelro Tripods</b> A new range of lightweight, flexible, compact tripods with heads, that fold in a few seconds thanks to the unique, inverting open canopy. <b>204BK</b> H:101cm, W:0.6kg <b>£53.99</b> <b>214BK</b> H:120cm, W:0.7kg <b>£76.49</b> <b>244BK</b> H:145cm, W:1.1kg <b>£107.99</b> <b>245BK</b> H:161cm, W:1.2kg <b>£116.99</b>	

PH32 Pan / Tilt	SBH100 Ball Head	GH100 Pistol Grip
3-way fluid head, magnesium, three spirit levels, quick release plate Weight: 0.42kg Load: 5.0kg £89.99	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £80.99	Multi award-winning pistol grip head with spirit level, friction control and panoramic function Weight: 0.75kg Load: 6.0kg £134.99

**BENRO**

GH-1P Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat mounting for lens.	
Weight: 0.8kg Load: 12.0kg	Weight: 1.4kg Load: 23.0kg	A1682TB0 £179 A1692TB0 £189
		
£229	£329	
		Flat Traveller 2
		A1182TB0 £209 A1192TB0 £209

**KOOD**

<p><b>A284 Tripod</b></p> <p>Aluminium 4-section</p> <p>Weight: <b>2.17kg</b></p> <p>Load: <b>8.0kg</b></p> <p>Folded: <b>56cm</b></p> <p>Height: <b>154cm</b></p> <p><b>£73.99</b></p>	
<p><b>Triad 30 Lite £39.99</b></p> <p>4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with SH30 alloy ball head, and</p>	

**hähnel**

Triad 30 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH-30 alloy ball head, and carrying case. Weight: 1.58kg Max Load: 5.0kg Folded: 60cm Max Height: 153cm £49.99
Triad 40 Lite
Weight: 1.90kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £59.99
Triad 60 Lite
Weight: 2.50kg Max Load: 5.0kg Folded: 61cm Max Height: 162cm £69.99

### TRIGGERS & METERS

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The NEW Plus III
Single Unit £129 Double Unit £249 Triple Unit £369
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The world's leading TTL wireless triggering system: AC3 Zone Controller £49 TT1 Mini Transmitter £149 TT5 Flex Transceiver £159

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Analogue, incident and reflected, ambient light only £85
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Digital, incident and reflected, ambient and flash light £139
L358 FlashMaster
£219

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Hahnel Combi TF
Combined wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Receiver & Transmitter £49.99
NEW GigaT MkII
£65 £99

**YONGNUO**

Yongnuo CTR-301P
Extra Receivers £27.99 Extra Receivers £29.99 Yongnuo RF-603 £31.99
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flashguns also in stock!

### FLASH GUNS

**Nissin**

Free batteries with every Nissin Flashgun
Nissin Di866 MkII The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon, Nikon and Sony digital SLRs, the Nissin Di866 fully supports full TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £199.99 Canon, Nikon & Sony

**Metz**

Free batteries with every Metz Flashgun
24 AF-1 £49.99 36 AF-1 £69.99 44 AF-1 £129.99 50 AF-1 £169.99
Canon, Nikon, Sony & Olympus

Nissin Di622 MkII
An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser. £114.99 Canon, Nikon & Sony
Nissin Di466
Guide number of 33m. Full TTL, adjustable bounce flash head, wide angle diffuser. £79.99 Canon, Nikon & Olympus

Nissin MF18 Ring Flash
The new Nissin MF18 Macro Ring Flash offers an exceptionally high guide number of 16m (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its features. Plus an expanding ring head includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit. £279.99
TTL Flash Cord Coiled
£24.99
TTL Flash Cord Straight
£29.99
Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

### FLASH DIFFUSERS

Bounce Flash Diffuser
These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range: Canon 270EX / 380EX / 420EX Canon 430EX / 430EX II / 550EX Canon SB600 / SB600 II Nikon SB24 / SB25 / SB26 / SB28 Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: DA66 / Di622 / Di866, Pentax: AF-540FGZ

Inverted Dome Pro Flash Diffuser Set
Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: Size 1: 62-65 x 39-42mm Nikon SB600, SB600, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc £29.99

### STUDIO ACCESSORIES

**westcott**

Apollos and Halos		Collapsible Umbrellas	
<p>The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.</p>		<p>Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".</p>	
28" Apollo	<b>£99.99</b>	43" Umbrella Soft Silver	<b>£19.99</b>
Apollo Orb	<b>£119.99</b>	43" Umbrella White	<b>£19.99</b>
Apollo Strip	<b>£119.99</b>	43" Umbrella White/Black	<b>£21.99</b>
			
Westcott 28" Apollo Flash Kit		Westcott Umbrella Flash Kit	
<p>Including shoe mount, 28" Apollo and light stand.</p>		<p>Including shoe mount, 28" Apollo and light stand.</p>	
<b>£184</b>		<b>£81</b>	
<b>£119.99</b>		<b>£64.99</b>	
			
		Westcott 5-in-1 Reflector Kit	
		<p>Including reflector, reflector holder, and light stand.</p>	
		<b>£110</b>	
		<b>£79.99</b>	
			



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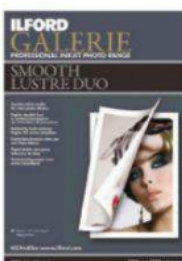
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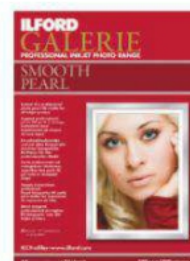
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- 4 fps continuous shooting
- Compact & Lightweight

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- Full HD Video Recording
- 3.0" Touch-screen LCD

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- High ISO (100-6400)
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- Compact & Lightweight

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- D-Movie function
- 4.5 fps continuous shooting
- Compact & Lightweight

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AT-X 11-16mm f/2.8 Pro	<b>£549.99</b>
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## 44 AF-1

The clear control panel on the back of the unit impresses with its simple operation; offering a high level of functional reliability. The High Performance design includes TTL, Manual and Wireless Slave Mode. GN 44 for ISO 100/21° and 105 mm.

SRP £189.99

Limited Offer

£129

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## 50 AF-1

This flashgun has all the right technological features, including numerous application possibilities and even higher performance levels. GN of 50 for ISO 100/21° and 105 mm. Equipped with a USB interface for online firmware updates, its innovative and future proof credentials are proven.

SRP £209.99

Limited Offer

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Canon, Nikon, Olympus, Panasonic, Pentax & Sony fits

## 58 AF-2

It looks sleek, artfully meters flash and is both intuitive and impressively powerful. Equipped with new innovations, it offers cutting-edge secondary reflector technology, high performance energy management, multiple zone AF flash metering and a fully pivoting reflector system. GN of 58 for ISO 100/21° and 105 mm.

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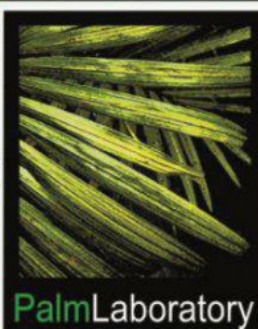


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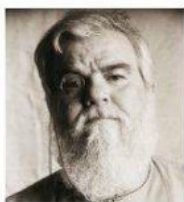
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# ROGER HICKS

As far as photographic success is concerned, 'It could be you', but the chances are it won't be. So why not?

**THE SLOGAN** for the National Lottery – 'It could be you' – is a masterpiece, even though it's not strictly true. For example, it couldn't be me, because I've never worked out how to choose the numbers. This is the lesser reason why I've never bought a ticket. A much bigger one, which explains why I've never worked out how to do the numbers, is that I regard the National Lottery as a voluntary tax, which I'm disinclined to pay.

When it comes to photographic exhibitions, on the other hand, I do sometimes wonder why it isn't me. Why can Andreas Gursky command the prices he does – one of his pictures famously sold for well over \$4 million – when I'd be happy to get a tenth or a hundredth of that? Or even, come to think of it, a thousandth?

The most obvious answer is that I lack his aesthetic genius. This may be true, but as I am less than convinced that he actually has much aesthetic genius, it may also be untrue.

The possibility that it is untrue is further supported by my absolute conviction that even if I am not among them, there are plenty of photographers who are far greater than Gursky.

We can also safely omit technical ability, as this is no longer a prerequisite for art. If, indeed, it ever was: the less demanding parts of many Old Master paintings were reputedly filled in by their assistants.

The third possibility, sheer persistence, is much more convincing. Whether you care for his vision or not, he has created that shibboleth of modern art: a consistent, recognisable body of work. He has also worked a lot harder at selling his work than I, by hanging around galleries in major cities. If you want to sell your work, this is something you need to do. You need to know the gallery owners, the buyers, the critics, the luvvies. This is not going to happen without considerable effort. You need to be in the right place at the right time.

The fourth possibility flows directly from the third possibility, and cannot entirely be separated from it – that he started out in the right place at the right time. He is of the Düsseldorf school, and embraced the philosophy of the Bechers and the *Neue Sachlichkeit*, the so-called 'New Objectivity' or 'New Reality'. This was an interesting reaction

to romanticism when it first appeared in Weimar Germany in the 1920s, but I find it hard to see just why the Bechers (the noted teachers of the Düsseldorf school) chose to jump on that particular ageing bandwagon in the 1960s. I find it still harder to understand why anyone would follow them. As far as I am concerned, (photographic) *Neue Sachlichkeit* is mostly second-rate banality untouched by genius. Warhol and Liechtenstein celebrated the banal – Campbell's soup cans and comic strips – with a twist of genius. The Düsseldorf school does much the same, but without the twist of genius.

The fifth possibility is in turn a direct consequence of the fourth. It is that in common with many art movements of the past 150 years or so, the *Neue Sachlichkeit* talks a good game. This makes life easy for galleries and critics. It is quite easy to explain to someone why they should like a piece of art.

It is much harder to persuade them that they do, in fact, like it.

Sixth, and this time unrelated, Gursky's work is physically big – for, I believe, several reasons. There's impact: it catches your eye in a gallery. There's fashion:

big pictures are currently *de rigueur*. There's ostentation: 'I have a big enough house to hang monster pictures like this'. And there's the fear that people won't notice small pictures: your nouveaux riches acquaintances may fail to see a small but exquisite picture, but they won't miss a Gursky. I understand from a couple of gallery-owning chums that Russian oligarchs tend to buy their pictures by the square metre, much as the old British beerage bought leather-bound books by the yard. Incidentally, 'beerage' isn't a misprint: it's a contemporary term for filthy rich brewers who were raised to the peerage.

Seventh, there's pure luck. Insofar, that is, as luck is ever pure: I am reminded of Tallulah Bankhead's famous 'as pure as the driven slush'. Although it is undoubtedly sour grapes to pretend that Gursky's success (or anyone else's) depends only on luck, it is equally undoubtedly idiocy, perhaps coupled with overweening arrogance, to pretend that luck plays no part in success or failure.

Well, that's why it isn't me. Why isn't it you? **AP**

**'I understand from gallery-owning chums that Russian oligarchs tend to buy pictures by the square metre'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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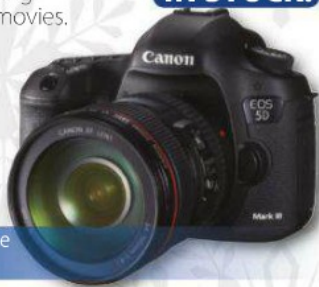
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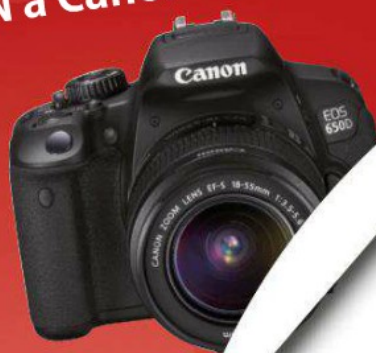
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[www.ParkCameras.com/xmas](http://www.ParkCameras.com/xmas)



# YOUR CAMERA PARTNER



## Epson Stylus Photo R2880



**Macworld Editors' Choice**

- New improved pigment ink for a wide colour gamut with vibrant blues and purples
- Professional black and white photo enlargement on a variety of media
- Perfect for photography and fine art printing
- Superb quality with the new Epson Micro Piezo print head

## Epson Perfection V600



- High-quality 6400 dpi film and photo scanner
- Restore film and photos with DIGITAL ICE technologies
- Make quick scans and save energy with Epson ReadyScan LED technology
- Scan a wide range of photo and film formats
- Convenient resizable preview window
- Scan to multi-page searchable PDF

## Epson Stylus Photo R3000



- Prints at up to A3+ size
- New fine art paper path designed for reliable paper feeding
- High capacity 25.9ml inks for medium print runs
- Switches automatically between photo and matte black inks
- USB, Wi-Fi and 10/100 Ethernet connectivity

## Epson Perfection V700



- Achieve exceptional scanning at 6400dpi (film) / 4800dpi (reflective) optical resolution
- Automatically remove dust and scratches with DIGITAL ICE™ Technologies
- Excellent tone reproduction with 4.0 DMax optical density
- 10 x 8" built-in film adapter with film holders for all common formats
- Advanced software bundle including SilverFast® SE6 and Adobe® Photoshop® Elements 3.0

## Epson Stylus Pro R3880



- Large format printer with a very small footprint
- Ideal for photo, fine art, proofing and POS prints
- Supports a wide range of cut-sheet media up to 1.5 mm in thickness
- Very wide colour gamut with vibrant blues and purples
- Produces excellent black and white images with three levels of black
- Optimised inks for matte and gloss media

All these products are available from Park Cameras online or instore at low prices this Christmas!

**ENGINEERED FOR PHOTOGRAPHY**

**PARKCameras**



**EPSON®**  
EXCEED YOUR VISION



## Welcome to our 2012 winter catalogue, which features the best deals around on a wide variety of photographic equipment.

This year has seen many new exciting launches such as the Canon EOS 5D Mark III, Fuji X-E1, Nikon D800/E, Olympus OM-D, Panasonic GH-3, Pentax K-30, Sony RX1 and much more. As well as the rapid advancement in camera technology, convergence continues apace, and you can upload your photos straight to Facebook from the cameras with built in Wi-Fi or even play Angry Birds on the Android cameras – such as the Samsung Galaxy Camera and Nikon S800C. Compact System Cameras (combining the flexibility of an interchangeable lens system with as compact a body as possible) continue to appeal, and now Canon has joined the party too with the EOS M so be sure to visit us in person or online to discover more.

2012 has also been a busy year with the launch of our new website and blog in March. We hope you like the new site and find it easier to navigate with the new filter functionality, coupled with finding lots of interesting articles, tips and tricks on our blog and social media sites.

As well as thousands of great cameras and accessories at great prices to make your Christmas merry, we also offer award winning service and advice, free UK delivery, and a shopping experience to suit your needs - in store, online or on the phone.

Don't forget if you are stuck knowing what to buy your loved one this Christmas then ask about our gift vouchers, and photography training courses which make an ideal Christmas present!



## Shop in store or online today

### Why Park Cameras?

Park Cameras was established in 1971 in Burgess Hill, West Sussex. For over forty years we have forged a reputation across the photographic industry as one of the top independent photographic retailers in the UK, serving the needs of all photographers, from enthusiasts through to professionals, through the very highest level of customer service.

In 2008 we radically altered our business approach, creating a bespoke, purpose-built showroom which successfully married the very latest instore experience with our staff's unrivalled level of photographic knowledge and customer care.

We aim to replicate a consistent, unrivalled level of customer service across our various purchasing platforms ensuring that, no matter what your buying preference happens to be, you can always expect the very highest level of service.

Our promise to our customers is as simple as it is important – at all times we will strive to provide all of our customers with the widest range of choice, supported by the very best customer service, underpinned by exceptional pricing and after sales support. By these standards we hope to be both measured and recognised for across the photographic industry but, most importantly, by our valued customers.

## Buyers guide

	Megapixel rating		Image stabilisation		Maximum height
	Screen size (inches)		Zoom		Minimum height
	Continuous shooting (Frames per second)		Memory card type		Closed length
	Live view		Weight		Load capacity
	Video recording quality				

### Christmas delivery

We offer an excellent next day delivery from City-link to all of the UK mainland. Just order before 4:30pm and subject to stock availability your item will be with you the very next working day. Please note that your new goodies will need to be signed for, as we don't like to leave them without an owner.

To make sure your items are with you in time for Christmas, the last day to order is Friday 21<sup>st</sup> December before 3:30pm, for delivery on Monday 24<sup>th</sup> December. Don't forget that you can also benefit from FREE next day delivery if your order is over £150.

### Award winning service

Our customer promise would mean little without the actions to ensure that we proactively work towards achieving it. Pleasingly, over the last few years, Park Cameras has been recognised on several occasions, both by the wider industry and our actual customer base, for award-winning customer service as well as the standard of both our 'high street' and online retail shopping experience. Recent awards are as follows:



### Opening times

Thursday 20 <sup>th</sup> Dec	09:00 - 20:00
Friday 21 <sup>st</sup> Dec	09:00 - 20:00
Saturday 22 <sup>nd</sup> Dec	09:00 - 17:30
Sunday 23 <sup>rd</sup> Dec	11:00 - 16:30
Monday 24 <sup>th</sup> Dec	09:00 - 17:00
CHRISTMAS DAY	CLOSED
BOXING DAY	CLOSED
Thursday 27 <sup>th</sup> Dec	09:00 - 19:00
Friday 28 <sup>th</sup> Dec	09:00 - 17:30
Saturday 29 <sup>th</sup> Dec	09:00 - 17:30
Sunday 30 <sup>th</sup> Dec	09:00 - 17:30
Monday 31 <sup>st</sup> Dec	09:00 - 17:30
NEW YEAR'S DAY	CLOSED
Wednesday 2 <sup>nd</sup> Dec	10:30 - 16:30

**'No ordinary camera store'**

Come and see for yourself!

Only 10 miles from Brighton or 10 minutes on fast trains, Park Cameras store is well worth a visit - low prices & friendly expert advice on hand. See our website for directions.



## Canon EOS 5D Mark III

The EOS 5D Mk III is a full-frame 22.3 MP DSLR with 61-point autofocus and 6fps continuous shooting. Capture high-quality Full HD movies, with manual control over everything from frame rate to audio.



**See web for competitive price**

Upgrade your kit, by part-exchanging your current gear for the EOS 5D Mk III, in store or on 01444 23 70 80.

Canon LP-E6 battery  
Our Price **£69.99**  
was £80.99

Canon BG-E11 battery grip  
Our Price **£164.50** w/bw Canon EOS 5D Mark III  
was £329.99

Canon Speedlite 600EX-RT  
Our Price **£589.99**  
was £679.99



Body SRP £2,999.99. Lens sold separately

## Canon EOS 1100D

Advanced, compact and affordable: your first steps into the world of DSLR photography, made simple with Canon EOS 1100D.

**Now £295.00**



Body SRP £379.00  
Lens sold separately

**EOS 1100D Variations**

Body only **£295.00**  
EOS 1100D + 18-55 IS II **£354.99**

EOS 1100D + 18-55 IS II  
+ 55-250 IS II **£557.99**

## Canon EOS 6D

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design. Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses.

**See web for competitive price**



Body SRP £1,799.00  
Lens sold separately

**EOS 6D Variations**

Body only **See web** EOS 6D + BG-E13 Grip **See web**  
EOS 6D + 24-105 L IS **See web** EOS 6D + LP-E6 Batt. **See web**

### WIN YOUR MONEY BACK!

By pre-ordering the Canon EOS 6D between the 17/09/12 & 31/12/12 inclusive, you will automatically be entered into a prize draw to win your money back by refund of sale price courtesy of Park Cameras Ltd. This Promotion is available for all purchases of the Canon EOS 6D Body only & any available kits. If a kit is purchased to enter the prize draw, the refundable total will be that of the Canon EOS 6D body only price at time of purchase. See our website for full terms & conditions.

Canon Speedlite 430EX II  
**Now £199.99\***  
\*Price after £20 cashback.

Canon Gadget Bag 300EG  
**Only £39.99\***  
\*when bought with any Canon Digital SLR

Canon Speedlite 600EX-RT  
**Now £459.99\***  
\*Price after £40 cashback.

Canon 85mm f/1.8 USM  
**Now £304.99**  
was £469.99

## Canon EOS 600D

With class-leading 18-megapixel resolution, user-friendly design, and the entire EOS family of lenses and accessories at your disposal, the EOS 600D lets nothing stand in the way of your photography.

**Now £403.00\***



Body SRP £595.00  
Lens sold separately

**EOS 600D Variations**

Body only **£403.00\***  
EOS 600D + 18-55 IS II **£459.99\***

EOS 600D + 18-55 IS II  
+ 55-250 IS II **£659.00\***

\*Price includes £40 cashback which is claimed from Canon UK.  
You pay £443.00 and claim £40 back from Canon UK.  
Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

\*includes cashback

\*Terms & conditions apply

## Canon EOS-1D X

The EOS-1D X combines speed with image quality, to create the next generation camera for professionals. Full frame 18 megapixel sensor with Dual "DIGIC 5+" processors sets the standard, and up to 12 frames per second shooting takes it beyond.

**Now £5,149.00**



Body SRP £5,299.99  
Lens sold separately

**EOS-1D X Variations**

Body only **£5,149.00**  
EOS-1D X + LP-E4N **£5,278.99\***

EOS-1D X + 600EX-RT **£5,628.99\***  
EOS-1D X + 24-70 L II **£7,398.00\***

\*Special price on mention of this catalogue.  
See website for details on interest free credit.

### WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99! When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12\*.

\*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.







# PROFESSIONAL Dealer

Even more Nikon Digital SLRs

D3100 Body	£289.99*
D3100 + 18-55 VR	£339.99
D3100 + 18-55mm VR	
+ 55-200mm VR	£509.98
D3100 + 18-55mm VR	
+ 55-300mm VR	£629.98
D5100 Body Only	£349.99
D5100 + 18-55mm VR	£419.99
D5100 + 18-55mm VR	
+ 55-200mm VR	£589.98
D90 Body	£462.00
D90 + 18-105mm VR	£589.99
D300s	£1,109.00
D3X Body	£4,999.00

**CASHBACK!** Up to **£55 cashback** when purchasing either the D3100 / D5100 / D3200 this Autumn / Winter

## Nikon D800

The 36.3 megapixel FX-format sensor and class-leading autofocus system deliver unprecedented levels of depth and detail in your photography.



**See web for competitive price**

Upgrade your kit, by part-exchanging your current gear for the D800, in store or on 01444 23 70 60.



Nikon EN-EL15 battery  
Our Price **£59.99**  
was £70.99



Nikon MB-D12 battery grip  
Our Price **£309.99**  
was £379.99



Nikon MC-36 remote cord  
Our Price **£139.99**  
was £161.99



Body SRP £2,599.99. Lens sold separately



## Nikon D3200 - Black

Equipped with a 24.2-megapixel CMOS sensor and Nikon's powerful EXPEED 3 image processing engine, this SLR offers outstanding photos and Full HD D-movies.

**Now £354.00\***



Also available in Red  
\*includes cashback

D3200 Variations

Body only Black	£354.00*	Body only Red	£354.00*
D3200 + 18-55 VR Black	£399.99*	D3200 + 18-55 VR Red	£424.00*

\*Price includes £45 cashback which is claimed from Nikon UK. You pay £399.00 and claim £45 back from Nikon UK. Terms and conditions apply. Cashback runs between 01.12.12 & 21.01.13.

## Nikon D600

From true wide-angle to super-telephoto, the 24.3-megapixel FX-format sensor delivers incredibly detailed images across the camera's broad ISO range.

**Now £1,569.99**



Body SRP £1,955.99  
Lens sold separately

D600 Variations

Body only	£1,569.99	D600 + SB-910 Speedlite	£1,925.98
D600 + Lightroom 4.0	£1,649.98	D600 + 24-85mm ED VR	£1,988.99

\*Purchase a Nikon D600 body or kit and receive a FREE Nikon Crumpler backpack worth £79.99 - available whilst stocks last



Nikon AF-S 18-300mm f/3.5-5.6G ED VR DX  
Incredibly versatile, this lens is perfect for travel

**Now £629.00\***

was £849.99

\*Price includes £70 cashback from Nikon. You pay £699.00 & claim £70 back from Nikon UK.

See pages 9-10 for even more lenses!



Nikon SB-700 Speedlite

**Now £219.99\***

\*Price after £25 cashback.



Nikon SB-910 Speedlite

**Now £359.99**

was £449.99



Nikon Golla SLR Bag

**Now £12.99\***

was £40.99

\*Special price on mention of this catalogue



Nikon ML-L3 Wireless Remote

**Only £19.99**

## Nikon D7000

Sturdy enough to travel anywhere and powerful enough to handle any situation, its range of advanced features will satisfy any photographer ready to further their skills. If photography is your passion, this is the D-SLR you need.

**Now £699.00**



Body SRP £1,005.99  
Lens sold separately

D7000 Variations

Body Only	£699.00	D7000 + ME-1 Mic.	
D7000 + 18-105 VR	£839.00	+ HDMi Cable	£798.99

\*Purchase a Nikon D7000 + 18-105mm VR lens from 15th November 2012 and receive a National Geographic DSLR bag, ML-L3 wireless remote and Explorer neck strap worth £124.99, for only £49.99 - whilst stocks last.

## Nikon D4

The D4 offers a powerful combination of up to 11 fps, a 16.2 megapixel FX-format sensor and phenomenally high ISO. Ready for anything, the D4 has the durability and the versatility to realize every shooting opportunity out there.

**See web for competitive price**



Body SRP £5,289.99  
Lens sold separately

D4 Variations

Body only	See web	D4 + WT-5 Transmitter	See web
D4 + EN-EL18	See web	D4 + AF-S 85mm f/1.8G	See web

Visit us instore or online to see our massive range of bags to protect your Digital SLR, from Lowepro, Tamac and Manfrotto.

**GREAT CHRISTMAS GIFT!**

**Park Cameras**  
SCHOOL OF PHOTOGRAPHY

Purchase the Nikon D800 or D800E from this catalogue, and receive **20% off** the price of our Introduction to the Nikon D800 / D800E course - held at Park Cameras!

To receive this fabulous discount, simply quote this catalogue when purchasing the Nikon D800 / D800E. For upcoming course dates, visit our website.





## Sony Alpha a99

It's enough to please the toughest of photo editors, with results in every frame. A full-frame sensor with Translucent Mirror technology is more of everything, the kind of detail, colour and tone you need for demanding tasks.



### See website

Purchase the Sony Alpha a99 with the VG-C99AM grip and receive 2 x NP-FM500H batteries free of charge!



Sony 24-70 f/2.8 Carl Zeiss  
Our Price **£1,449.95**  
was £1,686.00



Sony 85mm f/1.4 Carl Zeiss\*  
Our Price **£1,149.00**  
was £1,378.80



Sony HVL-F58AM Flashgun  
Our Price **£389.00**  
was £547.20



**NEW & IN STOCK**

**NEW!**

**FREE** Fujifilm 32GB SDHC Class 10 card worth £34.99 when purchasing the a99, on mention of this catalogue!

Body SRP £2,499.99. Lens sold separately

Even more Digital SLRs

**Sony**

Alpha a37 + 18-55 **£399.00**  
Alpha a37 + 18-55 + 55-200 **£559.00**  
Alpha a57 + 18-135 **£789.00**

**Sony 35mm f/1.4 G-Series**  
Very bright, high performance wide angle lens

Special Price  
**Now only £1,214.00!**  
was £1,378.80



**Sony 75-300 f/4.5-5.6**  
High quality telephoto zoom lens: ideal for sports/action

Special Price  
**Now only £139.00!\***  
was £225.60



\*Price includes £50 cashback which is claimed from Sony UK. You pay £189.00 and claim £50 back from Sony.

## Sony Alpha a65

Explore a new world of artistic possibilities. Now you can create and control extremely high quality still images and Full HD video, with super-fast shooting responses and versatile, easy-to-use creative features.

### See website



Body was £798.80  
Lens sold separately

**£50 cashback\***

a65 Variations

Body only

**See Web**

a65 + 18-55mm

**See Web**

Add a FM-500 batt for only £69.99!

Add a V55 monitor for only £239.00!

\*Prices include £50 cashback which is claimed from Sony UK.

Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

## Sony Alpha a77

Step up to new levels of imaging quality, performance and handling to meet the demands of serious photo enthusiasts. Capture flawless images and Full HD video, with class-leading responsiveness and immense creative control.

### From £829.00



Body Was £1,150.80  
Lens sold separately

**Save £321**

a77 Variations

Body only

**£829.00**

a77 + 18-135mm

**£1,075.00**

a77 + VG-C77AM

**£1,043.00**

a77 + 16-50mm

**£1,274.00**

## Pentax K-30

Thanks to the K-30, for the first time in a long time location doesn't matter. Whether it's a sandy day at the beach or a trek into the wet rainforests of Belize, the K-30 is the ideal DSLR camera to capture your memories regardless of the elements you face.

### Now £429.00\*



Body SRP £599.99  
Lens sold separately

**£50 cashback\***

K-30 Variations

Body only

**£429.00\***

K-30 + 18-55mm DAL

K-30 + 18-55mm DAL

**See Web**

+ 55-200mm DAL **See Web**

\*Price includes £50 cashback which is claimed from Pentax UK.

You pay £479.00 and claim £50 back from Pentax. Terms and conditions apply. Cashback runs between 01.11.12 & 15.01.13.

## Pentax K-5 II

The K-5 II takes greatness to the next level. Its high resolution sensor, highly advanced autofocus system and accurate shake reduction system coupled with its weather sealed coldproof design ensure that this camera is ready for use in any situation.

### See website



Body SRP £799.99  
Lens sold separately

**NEW & IN STOCK**

K-5 II Variations

Body only

**See web**

K-5 II + 18-135mm WR

**See web**

K-5 II + 18-55mm WR

**See web**

K-5 IIs Body only

**See web**

### GREAT CHRISTMAS GIFT!

**Park Cameras**  
SCHOOL OF PHOTOGRAPHY

Purchase any Digital SLR this Christmas, and receive **20% off** our Understanding your Digital SLR Course!

To receive this fabulous discount, simply quote this catalogue when purchasing a Digital SLR. For upcoming course dates, visit [www.ParkCameras.com/Training](http://www.ParkCameras.com/Training).

Offer ends 24.12.12



### WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99!

When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12\*.

\*Entry excludes employees and families of Park Cameras Ltd Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.









**FUJIFILM****SONY**  
make.believe**PENTAX**  
A RICOH COMPANY**SAMSUNG****Fujifilm X-E1**

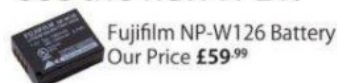
Weighing only 350g, the lightweight, compact body makes the X-E1 the perfect travel companion. With the superb performance of its 18-55mm lens, fleeting moments are framed and focussed in an instant.



Body SRP £749.99. Lens sold separately

**See web for competitive price**

Visit our showroom and be one of the first in the UK to see the new X-E1!

**Sony NEX-6 + 16-50mm f/3.5-5.6 OSS**Kit Was £830.00  
Lens sold separately

Get the DSLR experience in your pocket. The NEX-6 has a large 16.1MP APS-C sensor, as well as DSLR features like an OLED viewfinder and classic controls. What's more, with Wi-Fi you can connect to other devices like a smartphone or tablet, share pictures or download apps.

**Now £709.00**

NEX-6 Variations

NEX-6 + 16-50mm **£829.00**    NEX-6 + 16-50mm + 55-210mm **£1,029.00**

Purchase the any Sony NEX-6 body or kit between 05.11.12 & 31.12.12 and receive a **FREE Fujifilm 32GB Class 10 SDHC card** worth £34.99. Quote this catalogue for to take advantage of this offer.

**Pentax Q10 + 5-15mm**

Kit SRP £379.99

Portability meets capability with the introduction of the Q10 to the world's smallest & lightest interchangeable lens system. The Q10 will capture detailed, blur & dust free images all while comfortably fitting in your pocket.

**See web for competitive price**

Q10 Variations

Q10 + 5-15mm **See web**    Q10 + 5-15mm + O-VF1 **See web**  
Q10 + 5-15 + 15-45mm **See web**    Q10 + 5-15mm + 200FG **See web**

**Become David Bailey!**

To prove that you don't have to be a professional to take great photographs, Samsung have already teamed-up with lots of people called David Bailey. If you want to become an honorary David Bailey, Samsung are offering you the chance to enter a prize draw to receive a Samsung NX1000!

**SAMSUNG**

Visit [wearedavidbailey.co.uk](http://wearedavidbailey.co.uk) for details on how to enter the draw!

**Even more CSCs**

**Fujifilm**  
X10 **£319.00**  
X100 Silver **£629.00**  
X-PRO 1 Body **£1,169.00**

**Fujifilm X100 Black Limited Edition**

**Special Price**  
**Now only £779.00!**  
was £1,299.99



**Sony**  
NEX-F3 + 18-55mm Black **£349.00**  
NEX-5N + 18-55mm Silver **£359.00**  
NEX-5R + 18-55mm **£656.00**

**Sony NEX-7**SRP Was £1,000.80  
Lens sold separately

Follow your creative passion wherever it leads you. Capture stunning images with the versatility of interchangeable lenses – all without the size and weight of a DSLR.

**Now £739.00\***

\*includes cashback

NEX-7 Variations

Body only **£739.00\***    NEX-7 + SEL 16-50mm **£1,188.00\***  
NEX-7 + 18-55mm **£788.00\***    NEX-7 + 18-55mm + LCS-ELC7 leather everyready case **£1,072.99\***

\*Price includes £100 cashback which is claimed from Sony UK. You pay £839.00 and claim £100 back from Sony UK. Terms and conditions apply. Cashback runs between 17.10.12 & 16.01.13.

**Samsung NX20 + 18-55mm**

Kit SRP £899.99

Take stunning photos and then share them with everyone – wherever and whenever you want. The Samsung NX20 Smart Camera's ultra-sensitive 20.3MP APS-C CMOS sensor delivers amazing detail for professional-quality photography.

**Now £699.00\***

\*includes cashback

NX20 Variations

NX-20 + 18-55mm **£699.00\***    NX-20 + 18-55mm + 16GB Ultra SD **£709.00\***  
NX-20 + 18-55 + NX20 Case **£718.99\***

\*Price includes £100 cashback which is claimed from Samsung. You pay £799.00 & claim £100 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13. \*\*Free Samsung 7" tablet is claimed from Samsung.

**Samsung NX1000 + 20-50mm**

Kit SRP £599.99

Take photographs that you'll want to show everyone with a camera that makes sharing fast and easy. The Samsung NX1000 Smart Camera features an ultra-sensitive 20.3MP APS-C CMOS sensor which delivers amazing detail - even in surroundings with low light.

**Now £349.00\***

\*Price include £50 cashback which is claimed from Samsung. You pay £399.00 & claim £50 back from Samsung. Runs until 09.01.13.



## Canon EF 100mm f/2.8L Macro IS USM

The EF 100mm f/2.8L IS USM, part of Canon's prestigious L series, and first featuring an Image Stabilizer with angle and shift detection that is highly effective at close focusing distances.

**Now £654.00\***

\*Price includes £55 cashback which is claimed from Canon UK.

You pay £709.00 & claim £55 back from Canon.

Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.



SRP £1,059.99

14mm f/2.8L II USM	<b>£1,859.99</b>
20mm f/2.8 USM	<b>£419.99</b>
EF-M 22mm f/2.0 STM	<b>£229.99</b>
24mm f/1.4L Mk II USM	<b>£1,299.00</b>
24mm f/2.8	<b>£329.00</b>
24mm f/2.8 IS USM	<b>£669.00</b>
28mm f/1.8 USM	<b>£382.99</b>
28mm f/2.8 IS USM	<b>£599.99</b>
35mm f/1.4L USM	<b>£1,099.99</b>
35mm f/2.0	<b>£216.99</b>
40mm f/2.8 STM	<b>£189.00</b>
50mm f/1.2 L USM	<b>£1,268.00</b>
50mm f/1.4 USM	<b>£285.99</b>
50mm f/1.8 II	<b>£89.99</b>
50mm f/2.5 Macro	<b>£229.00</b>
EF-S 60mm f/2.8 Macro	<b>£349.99</b>
MP-E 65mm f/2.8	<b>£839.99</b>
85mm f/1.2L II USM	<b>£1,699.00</b>

85mm f/1.8 USM	<b>£304.00</b>
100mm f/2 USM	<b>£375.00</b>
100mm f/2.8 USM Macro	<b>£434.99</b>
135mm f/2.0L USM	<b>£899.00</b>
180mm f/3.5L USM Macro	<b>£1,149.99</b>
200mm f/2.0L IS USM	<b>£4,699.00</b>
200mm f/2.8L USM/2	<b>£624.99</b>
300mm f/2.8L USM IS II	<b>£5,199.99</b>
300mm f/4.0L USM IS	<b>£1,099.00</b>
400mm f/2.8L USM IS II	<b>£8,858.00</b>
400mm f/4.0 DO L USM IS	<b>£5,378.99</b>
400mm f/5.6L USM	<b>£1,079.00</b>
500mm f/4.0L USM IS MK II	<b>£8,249.00</b>
600mm f/4.0L USM IS MK II	<b>£10,999.00</b>
800mm f/5.6L IS USM	<b>£9,749.00</b>
TSE 17mm f/4.0L	<b>£1,957.00</b>
TSE 24mm f/3.5L II	<b>£1,679.00</b>
TSE 45mm f/2.8	<b>£1,099.00</b>

## Canon EF 70-300mm f/4.0-5.6L IS USM

The EF 70-300mm f/4-5.6L IS USM is part of Canon's prestigious L series offering performance excellence with a versatile zoom range and superb image quality in a robust and compact design.

**Now £1,009.00\***

\*Price includes £80 cashback which is claimed from Canon UK.

You pay £1,089.00 & claim £80 back from Canon.

Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.



SRP £1,599.99

TSE 90mm f/2.8	<b>£1,099.00</b>
8-15mm f/4L Fisheye USM	<b>£1,094.00</b>
EF-S 10-22mm f/3.5-4.5 USM	<b>£624.00</b>
EF-S 15-85mm f/3.5-5.6 IS USM	<b>£567.00</b>
EF-S 15-85mm IS Unboxed	<b>£549.00</b>
16-35mm f/2.8L II USM	<b>£1,129.00</b>
17-40mm f/4.0L USM	<b>£608.00</b>
EF-S 17-55mm f/2.8 IS USM	<b>£769.00</b>
EF-S 17-85mm f/4.0-5.6 IS USM	<b>£324.99</b>
EF-S 18-135mm IS Unboxed	<b>£260.00</b>
EF-S 18-55mm f/3.5-5.6 IS II	<b>£132.00</b>
EF-S 18-55mm IS II Unboxed	<b>£85.00</b>
EF-M 18-55mm f/3.5-5.6 IS STM	<b>£269.99</b>
EF-S 18-135mm f/3.5-5.6 IS STM	<b>£386.00</b>
EF-S 18-200mm f/3.5-5.6 IS	<b>£399.00</b>
24-70mm f/2.8L II USM	<b>See Web</b>
24-105mm f/4.0L IS USM	<b>£869.00</b>
24-105mm (out of kit)	<b>£729.99</b>

28-135mm f/3.5-5.6 USM IS	<b>£372.99</b>
28-300mm f/3.5-5.6L IS USM	<b>£2,099.00</b>
EF-S 55-250mm f/4-5.6 IS II	<b>£203.00</b>
70-200mm f/2.8L IS II USM	<b>£1,799.00</b>
70-200mm f/2.8L USM	<b>£989.00</b>
70-200mm f/4.0L IS USM	<b>£929.00</b>
70-200mm f/4.0L USM	<b>£495.00</b>
70-300mm f/4.0-5.6 IS USM	<b>£374.99</b>
70-300mm f/4.0-5.6L IS USM	<b>£1,089.00</b>
70-300mm f/4.5-5.6 DO IS USM	<b>£1,099.00</b>
75-300mm f/4.0-5.6 III	<b>£189.00</b>
75-300mm f/4.0-5.6 USM III	<b>£234.99</b>
100-400mm f/4.5-5.6L USM IS	<b>£1,229.00</b>
200-400mm f/4.0L USM IS	<b>TBC</b>
1.4x III Extender	<b>£395.00</b>
2x III Extender	<b>£399.00</b>

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**This Christmas you can claim between £20 - £160 on selected Canon lenses!**

Visit [www.ParkCameras.com/XMAS](http://www.ParkCameras.com/XMAS) to see the range!

Offer available on selected products and purchases made from 18.10.2012 until 24.01.2013. T&C's apply.

## Nikon AF-S 24-70mm f/2.8G ED

Professional, fast aperture, standard zoom lens with SWM for fast and quiet Autofocus. Designed for digital, this lens rivals that of fixed focal length lenses for edge to corner sharpness, and features a Nano Crystal coating to minimize ghost and flare.

**Now £1,235.00**



SRP £1,565.99

AF-G 10.5mm f/2.8G ED DX	<b>£549.00</b>
AF-D 14mm f/2.8D	<b>£1,199.99</b>
AF-D 16mm f/2.8D Fisheye	<b>£635.00</b>
AF-D 20mm f/2.8	<b>£470.99</b>
AF-D 24mm f/2.8D	<b>£364.00</b>
AF-S 24mm f/1.4G ED	<b>£1,489.00</b>
PC-E 24mm f/3.5D ED	<b>£1,493.99</b>
AF-D 28mm f/2.8	<b>£245.99</b>
AF-S 28mm f/1.8G	<b>£578.00</b>
AF-S 35mm f/1.4G	<b>£1,319.99</b>
35mm f/2 AF Nikkor D	<b>£262.99</b>
35mm f/1.8 AF-S DX Lens	<b>See web</b>
AF-S 40mm f/2.8G ED DX Micro	<b>£195.00</b>
PC-E 45mm f/2.8D ED Micro	<b>£1,399.99</b>
AF 50mm f/1.4D	<b>£245.99</b>
AF-S 50mm f/1.4G	<b>£272.99</b>

AF-D 50mm f/1.8	<b>See web</b>
AF-S 50mm f/1.8G	<b>£165.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£409.99</b>
AF-S 85mm f/3.5G DX Micro	<b>£378.99</b>
AF-D 85mm f/1.8D	<b>£299.00</b>
AF-S 85mm f/1.8G	<b>£379.99</b>
AF-S 85mm f/1.4G	<b>£1,209.00</b>
AF-S 105mm f/2.8G VR IF-ED	<b>£609.00</b>
PC-E 85mm f/2.8D ED Micro	<b>£1,339.00</b>
AF-DC 105mm f/2 Nikkor	<b>£821.99</b>
AF-D 135mm f/2.0D	<b>£1,019.00</b>
AF-D 180mm f2.8 IF ED	<b>£709.00</b>
AF-D 200mm f/4D IF ED	<b>£1,194.00</b>
AF-S 200mm f/2G ED VR II	<b>£4,139.00</b>
AF-S 300mm f/2.8G ED VR II	<b>See web</b>
AF-S 300mm f/4 D IF-ED	<b>£1,046.00</b>

## Nikon AF-S 70-300mm f/4.5-5.6G IF ED VR

This lens incorporates Nikon's second-generation vibration reduction system (VR II) that allows flexible hand-held shooting by stabilizing the image to the equivalent extent of using a shutter speed that is four stops faster when compared with a conventional lens.

**Now £414.99**



SRP £553.99

AF-S 400mm f/2.8G ED VR	<b>£6,659.00</b>
AF-S 500mm f/4G ED VR	<b>£5,975.00</b>
AF-S 600mm f/4G ED VR	<b>£7,070.00</b>
AF-S 10-24mm f/3.5-4.5G DX	<b>£644.00</b>
AF-S DX 12-24mm f/4 G IF-ED	<b>£835.00</b>
AF-S 14-24mm f/2.8G ED	<b>See web</b>
AF-S 16-35mm f/4G ED VR	<b>See web</b>
AF-S 16-85mm f/3.5-5.6G ED VR	<b>£447.99</b>
AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-S 17-55mm f/2.8G IF-ED	<b>£1,049.00</b>
AF-S 18-55mm f/3.5-5.6G II DX	<b>£127.99</b>
AF-S 18-55mm VR (Unboxed)	<b>£85.00</b>
AF-S 18-105mm f/3.5-5.6G VR	<b>£224.99</b>
AF-S 18-105mm VR (Wht Box)	<b>£190.00</b>
AF-S 18-200mm f/3.5-5.6G VR II	<b>£596.99</b>
AF-S 18-300mm f/3.5-5.6G VR	<b>See web</b>

AF-S 24-70mm f/2.8G ED	<b>£1,235.00</b>
AF-D 24-85mm f/2.8-4	<b>£549.00</b>
AF-S 24-85mm f/3.5-4.5 VR	<b>See web</b>
AF-S 24-120mm f/4G ED VR	<b>£829.00</b>
AF-S 28-300mm f/3.5-5.6G VR	<b>£679.00</b>
AF-S 55-200mm f/4-5.6G DX	<b>£199.99</b>
AF-S 55-200mm f/4-5.6 VR DX	<b>£169.99</b>
AF-S 55-300mm f/4.5-5.6G VR	<b>See web</b>
AF-S 70-200mm f/2.8 G VR II	<b>£1,579.00</b>
AF-S 70-200mm f/4 ED VR	<b>See web</b>
AF-S 70-300mm f/4.5-5.6G VR	<b>£414.99</b>
AF-D 80-400mm f/4.5-5.6 VR II	<b>£1,239.99</b>
AF-S 200-400mm f/4G VR II	<b>£4,939.00</b>
TC-14E II 1.4x AF-S Teleconverter	<b>See web</b>
TC-17E II 1.7x AF-S Teleconverter	<b>See web</b>
TC-20E III 2.0x AF-S Teleconverter	<b>See web</b>

## Sigma 10-20mm f/4-5.6 EX DC HSM

The super wide-angle capability of the 10-20mm zoom makes it a very powerful tool for both indoor and landscape photography. It is specifically designed to optimise results with digital SLR cameras incorporating APS-C size image sensors or smaller.

**Now £369.00**

SRP £549.99



Purchase Sigma's multi-award winning 10-20mm f/4-5.6 EX DC HSM ultrawide angle lens and claim your FREE 77mm UV DG filter worth over £60!!

## Sigma 120-400mm f/4.5-5.6 APO DG OS HSM

This telephoto zoom lens incorporates Sigma's original OS (Optical Stabiliser) system. It offers the equivalent of using a shutter speed approximately 4 stops faster. It also incorporates SLD (Special Low Dispersion) glass, providing excellent correction for chromatic aberration.

**Now £649.00**

SRP £899.99



Add a Sigma 77mm DG MC UV filter for only £40!!

## Tamron 18-270mm f/3.5-6.3 Di-II VC PZD

This lens features a newly developed piezo ultrasonic motor, which ensures a silent, precise and extraordinary fast autofocus. Furthermore the unique (VC) vibration technology was improved to allow for a more compact design.

**Now £395.00**

SRP £568.20



Add a Hoya 62mm UV filter for only £20!!

## Even more Tamron Lenses

60mm f/2 Macro	<b>£353.99</b>
90mm f/2.8 Di Macro VC	<b>See web</b>
10-24mm f/3.5-4.5 Di-II	<b>£368.99</b>
18-200mm f/3.5-6.3 Di-II	<b>£169.00</b>
18-270mm f/3.5-6.3 Di-II VC	<b>£395.00</b>
24-70mm f/2.8 Di VC USD	<b>£859.99</b>
28-75mm f/2.8 XR Di Macro	<b>£357.99</b>
17-50mm f/2.8 XR Di-II VC	<b>£289.99</b>
28-300mm f/3.5-6.3 Di VC LD	<b>£485.99</b>
70-200mm f/2.8 Di VC USD	<b>See Web</b>
70-200mm f/2.8 Di LD Macro	<b>£599.00</b>
70-300mm f/4-5.6 Di Macro	<b>£129.00</b>
200-500mm f/5-6.3 Di LD IF	<b>£869.00</b>
70-300mm f/4-5.6 VC USD	<b>£298.00</b>



## Olympus 45mm f/1.8 Micro Four Thirds

Beautifully designed and affordably priced, this lens makes a sensational addition to any enthusiast's camera kit. Thanks to its fast aperture, the high-power prime lens is absolutely ideal for capturing people in portraits shot that really stand out, with beautiful background blur and vivid contrasts.

**Now £229.00**



### Even more Olympus Micro 4/3 Lenses

12mm f/2.0 Silver	<b>£589.00</b>	12-50mm f/3.5-6.3 M.Zuiko SIV	<b>£299.00</b>
12mm f/2.0 Black	<b>£949.00</b>	12-50mm (Unboxed)	<b>£299.00</b>
15mm f/8.0 Black 'Body Cap'	<b>£69.99</b>	14-150mm f/4.0-5.6 ED	<b>£489.00</b>
17mm f/2.8	<b>£229.99</b>	14-150mm (Unboxed)	<b>£429.00</b>
45mm f/1.8	<b>£229.00</b>	14-42mm f/3.5-5.6 II Silver	<b>£239.00</b>
60mm f/2.8 Macro	<b>See web</b>	40-150mm Black	<b>£229.99</b>
75mm f/1.8	<b>See web</b>	40-150mm f/4.0-5.6	<b>£189.99</b>
9-18mm f/4-5.6	<b>£499.00</b>	75-300mm f/4.8-6.7	<b>£599.00</b>

## Pentax 35mm f/2.8 Macro Limited

This lens offers a completely new lens coating that provides astoundingly pure image quality. Additional characteristics include a magnification ratio of 1:1, an aluminium lens tube and a built-in extendable lens hood.

**Now £429.99**



## Pentax 55-300mm f/4.0-5.8 ED

A highly efficient zoom lens that covers the short to long telephoto range of 85 to 450mm (35mm equivalent). The exclusive Pentax SP Coating effectively protects its front lens against dirt and contamination. Additionally, the focusing ring permits easy manual focusing.

**Now £329.99**



## Fujifilm XF 35mm f/1.4

With this lens, you are ready to capture the perfect moment as it delivers a natural sense of human vision and distance. In that instant, the lens is your eye and the camera is an extension of your will.

**Now £499.00**



## Fujifilm XF 60mm f/2.4 Macro

With this lens from Fujifilm, distance vanishes and is replaced by vibrant colours, exquisite detail and delicate nuances of light. Bringing you face-to-face with your subject, this lens brings the beauty of the world to you, so you can see it in all its beautiful immediacy.

**Now £549.00**



## Panasonic 25mm f/1.4 Micro Four Thirds

The extraordinary brightness of this lens allows a beautiful soft focus for photo and video to be even more impressive and encourages users not to use the flash even in dimly-lit conditions. Certified with the name of world-renowned LEICA, exceptional high image quality is guaranteed.

**Now £439.00**



## Panasonic 35-100mm f/2.8 O.I.S X

Crystallizing Panasonic's optical technologies, this "X" lens features superb image rendering for lifelike textures, crisp edge-to-edge contrast, a unique Nano Surface Coating for minimal ghost and flare and natural atmospheres with remarkable transparency.

**Now £999.00**



### Even more Panasonic Lenses

8mm f/3.5 Fisheye	<b>£569.00</b>	14-42mm f/3.5-5.6 Mega OIS	<b>£159.99</b>
12.5mm 3D Lens f/12	<b>£199.99</b>	14-42mm OIS (Unboxed)	<b>£80.00</b>
14mm f/2.5 (Unboxed)	<b>£240.00</b>	14-42mm f/3.5-5.6 OIS X	<b>£284.00</b>
14mm f/2.5 ASPH Pancake	<b>£240.00</b>	14-42mm X (Unboxed)	<b>£269.99</b>
20mm f/1.7 ASPH Pancake	<b>£279.99</b>	45-150mm OIS X	<b>£259.00</b>
45mm f/2.8 Leica DG Macro	<b>£556.00</b>	45-175mm f4.0-5.6 OIS	<b>£319.00</b>
7-14mm f/4.0 ASPH	<b>£999.99</b>	45-200mm f4.0-5.6 O.I.S	<b>£240.00</b>
12-35mm f/2.8	<b>£849.00</b>	45-200mm (Unboxed)	<b>£209.99</b>
14-140mm f/4-5.8	<b>£553.99</b>	100-300mm f/4-5.6 MEGA OIS	<b>£419.00</b>
14-140mm (Unboxed)	<b>£449.99</b>	VW-CLT1E-H 3D Camcorder	<b>£249.99</b>

Visit us in our showroom in Burgess Hill, West Sussex, and try out a lens on any of your own equipment!

## Sony 55-210mm f/4.5-6.3 OSS

This slim, light telephoto lens is ideal for a wide range of shooting applications including sports and nature. It's quiet, responsive autofocus with internal AF mechanism makes this lens ideal for still and HD movie shooting.

**Now £189.00\*** \*Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



## Sony 70-300mm f/4.5-5.6

A compact zoom lens that brings you closer to action and portrait subjects. This compact, lightweight 4x zoom lens is a great value and an ideal choice for covering outdoor activities and sports action, even in large stadium locations.

**Now £189.00\*** \*Price includes £50 cashback which is claimed from Sony UK. You pay £239.00 and claim £50 back from Sony.



**Don't forget to protect your lens!**

Please see website for further savings on lens bundles with protective filters





## Even more Compact Cameras

Canon PowerShot SX240 HS	£189.99
Canon PowerShot SX260 HS	£209.00
Fujifilm FinePix F800EXR	£319.99
Fujifilm XF-1	See Web
Nikon Coolpix S01	£139.99
Nikon Coolpix P510	£249.99
Olympus SP-820	£239.00
Olympus TG-1	£239.00
Olympus XZ2	See Web
Panasonic DMC-TZ25	£209.00
Panasonic DMC-TZ30	£239.00
Panasonic DMC-FT4	£239.00
Pentax Optio WG-2	£189.00
Pentax Optio WG-2 GPS	£209.99
Samsung MV800	£119.00
Sony DSC HX10V Black	£219.00
Sony DSC HX20V	£219.00
+ Free Sony LCJ-HKB case	£259.00

## Canon PowerShot SX50 HS

A powerful 50x ultra zoom for extreme telephoto shots. Intelligent IS counteracts shake and Zoom Framing Assist helps keep subjects in the frame. A premium lens, manual modes and RAW give expert results.



**Now £379.99\***

\*Price includes £50 cashback which is claimed from Canon UK. You pay £429.99 and claim £50 back from Canon. Terms and conditions apply. Cashback runs between 18.10.12 & 24.01.13.

Canon NB-10L battery  
Our Price **£65.00**  
was £69.00

Joby Gorillapod Original  
Our Price **£14.95**  
was £20.00



**MIX & MATCH**  
Buy any 2 products included in Canon's cashback, and get **£25 bonus cashback\***

\*Terms and conditions apply

SanDisk 16GB Ext. HD Video SD  
Our Price **£23.99**

## Nikon Coolpix P7700

SRP £499.99

The bright 7.1x NIKKOR zoom lens with fast f/2.0-4.0 aperture enables vivid images in low light and beautiful background blur when you want to single out subjects.

**Now £469.99**

Including a Free Nikon 16GB SD card worth £40!



### Coolpix P7700 Variations

P7700 + Nano V Case	£513.94	P7700 + ME-1 Mic.	£564.98
P7700 + SB-400 flash	£633.98	P7700 + GP-1 GPS Unit	£699.98

## Olympus SZ-31MR Super Bundle

Individual SRP £309.46

Brilliant stills, full HD movies and a zoom that goes from "wow, look at this valley" all the way to "oh what a beautiful butterfly!" without you moving.

**Now £224.99**



**Bundle includes**  
Olympus Li-50B batt., Hard Case & SanDisk 8GB Ultra SD Card  
Also available Silver

Visit us instore or visit [www.ParkCameras.com/XMAS](http://www.ParkCameras.com/XMAS) for our latest low price on the SZ-31MR camera only

## Panasonic Lumix LX7

SRP £447.60

The DMC-LX7 is equipped with a 24mm ultra wide-angle LEICA DC VARIO-SUMMILUX lens featuring outstanding f/1.4 brightness at wide-end and f/2.3 at tele-end.

**See web for competitive price**



**SAVE 10%!**

Purchase the Panasonic Lumix LX7, and **save 10%** on the following Panasonic accessories:  
• DMW-BCJ13E Battery • DMW-CLX5E Leather Case  
• DMW-FL220E Flash • DMW-LWA52E Wide Conversion Lens

## Pentax X-5

SRP £229.99  
Also available Black

The X-5 features a high-magnification optical 26-times zoom lens offering a focal-length coverage from 22.3mm ultra-wide angle to 580mm super telephoto (in the 35mm format).

**Now £209.99**



**FREE GIFTS!**

Purchase the Pentax X-5, and receive a **FREE pack worth £52** including:  
• SanDisk 8GB SDHC Card • Joby GorillaPod Hybrid GP2B with Ball & Socket Head • Hama Deltra Solid charger with 2000mAh batts.

## Samsung EX2F

SRP £429.00

Whether you're in a dimly lit reception hall or outside on a starry night, the Samsung EX2F lets you instantly capture beautiful memories - and share them with friends and family just as quickly with Wi-Fi connectivity.

**Now £329.00\***



\*Price includes £50 cashback which is claimed from Samsung UK. You pay £379.00 and claim £50 back from Samsung. Terms and conditions apply. Cashback runs between 18.10.12 & 09.01.13.

## Sony Cybershot RX100

Was £580.80

Sleekly crafted in aluminium for strength, lightness and luxurious looks, the RX100 inherits many advanced imaging features from Sony's  $\alpha$  range of A-mount and E-mount camera families.

**Now £429.00\***



\*Price includes £50 cashback which is claimed from Sony UK. You pay £479.00 and claim £50 back from Sony. Terms and conditions apply. Cashback runs between 17.10.12 & 24.12.12.



## Manfrotto 055CXPRO4 4 CF Section Tripod

This tripod is made from 100% Carbon Fibre to give you a strong and sturdy tripod, but at the same time one that is lightweight and easy to carry. This tripod also allows you to move the central column from vertical to horizontal position in just seconds without having to disassemble the column.

170.0cm 11.5cm 54.5cm 1.70kg 8kg

**Now £234.<sup>95</sup>**

Purchase a Manfrotto 055CXPRO4 4 Section Tripod and receive a **FREE** 804RC2 3-Way head worth £44.95!\*

\*Offer available until 31.01.13. Collect your free head at time of purchase.

Save  
**£125**

SRP £359.95

### Even more Tripods / Monopods

#### Manfrotto Tripods

MK393-PD Photo Kit **£49.95**

055XPROB **£104.95**

190XPROB + 496 RC2 **£138.95**

Manfrotto 190CXPRO4 + MH054M0-Q2 Bronze Kit

#### Special Price

**Now only £269.<sup>95</sup>!**  
was £449.95

#### Manfrotto Monopods

679B Black **£34.95**

561BHDV + Head **£189.95**

#### Gitzo

GT2532S 6x Systematic **£539.95**

GT3542LS Systematic **£629.95**

#### Giottos

Vitrivan VGRN9255 **£179.95**

MTL8271B C/Fibre **£289.95**

## Gitzo GT2532S 6x Systematic

SRP £599.95

This Systematic tripod is modular, with a flat centre disk that can be interchanged for centre columns, levelling bases and other components. This also allows for near-ground level shooting.

**Now £539.<sup>95</sup>**

136.0cm 10.0cm 63.4cm 1.71kg 25kg

Perfect with...

Gitzo GH5380SQR Systematic Ball Head, QR 1/4" screw

**Now £199.<sup>95</sup>**  
SRP £349.95

## Velbon Ultra Rexi Plus + PH157Q Head

SRP £196.60

This tripod pushes the boundaries of technology, offering a professional-quality tripod that is ultra compact when folded but giving full-size extended height and professional load bearing capacity.

**Now £129.<sup>00</sup>**

153.0cm 9.5cm 36.0cm 1.3kg 4.0kg

Perfect with...

Hama Wirellesser Remote Release DCCS Base + Cable\*

**Now £59.<sup>99</sup>**  
SRP £70.95

\*Please note: Cable available in Canon, Fujifilm, Nikon, Olympus, Pentax, Samsung, and Sony (please specify at time of ordering).

## Giottos GTMT8223-50 C/F Tripod

This Carbon Fibre Tripod features the patented speedily dust-proof locking (SDL) system, meaning that you can loosen all the locks in one hand with minimal effort.

**Only £99.<sup>00</sup>**

116.0cm 58.0cm 1.12kg 4.0kg

Includes  
**FREE** case  
& head!

## Slik Sprint Pro II 3WAY GM

SRP £108.54

This all metal, lightweight tripod is ideal for taking on your travels and comes combined with a 3-way panhead (SH-704E).

**Now £59.<sup>99</sup>**

162.2cm 17.7cm 47.0cm 1.1kg 2.0kg

Save  
**£48**

### Giottos MML3290B Pro Monopod - 5 Section

This monopod gives you all the benefits of a Vertical Column tripod, with the added benefit of being able to move the column from its vertical position through a 180° angle & lock where required.

#### Special Price

**Now only £39.<sup>95</sup>!**  
was £49.95

Visit us in store, and try this monopod out for yourself!

### TRIPOD BAG OFFER!

Purchase any Manfrotto Tripod between 05.11.12 & 31.12.12, and receive **15% off** either the Manfrotto MBAG70N or MBAG80N tripod bags.



Offer available whilst stocks last!

### WIN A CANON EOS 650D!

Purchase any item from this catalogue, and you will be entered into a prize draw to win a **Canon EOS 650D + 18-55mm IS II** worth £799.99!

When ordering online, simply enter XMAS-CAT into the order notes, or quote this code when ordering instore or on 01444 23 70 80. Competition ends 31.12.12\*.

\*Entry excludes employees and families of Park Cameras Ltd & Canon UK. No cash alternative will be offered. Events may occur that render the promotion or the awarding of the prize impossible due to reasons beyond Park Cameras / Canon's control, who may at their discretion vary or amend the promotion and the participant agrees that no liability shall be attached to Park Cameras as a result thereof.





**Even more Camera Bags**

<b>Lowepro</b>	
Event Messenger 150	<b>£29.95</b>
Event Messenger 250	<b>£39.95</b>
Nova 170 AW Black	<b>£29.95</b>
Nova 200 AW Black	<b>£49.95</b>
Versapack 200 AW (Grey)	<b>£49.95</b>
Pro Runner 300 AW (Gm)	<b>£59.95</b>
Pro Runner 450 AW	<b>£99.95</b>
Vertex 200 AW B.pack	<b>£109.95</b>

<b>Manfrotto</b>	
Stile Nano III Pouch	<b>£12.95</b>
Stile Nano VII Pouch	<b>£14.95</b>
Stile Solo II Holster	<b>£24.95</b>
Stile Veloce VII Backpack	<b>£69.95</b>

<b>Tamrac</b>	
3320 Aero Zoom 20	<b>£20.99</b>
5714 Evolution Zoom 14	<b>£27.80</b>

**Lowepro Photo Hatchback AW**

This sleek and modern outdoor daypack offers a casual, yet high-performance carrying solution. It features multi-functional compartments providing versatile organisation of camera gear, tablet and creature comforts. A removable, padded camera box with storm-flap closure and grab handles offer customisable storage for a complete camera kit; remove it to convert the bag into a fully functional daypack.

**Now £89.99**

Visit our showroom in Burgess Hill, West Sussex, and try out your kit to find the right bag for you!

Photo Hatchback 16L AW  
Now **£89.99**  
was £119.99

Photo Hatchback 22L AW  
Now **£99.99**  
was £129.99



**NEW!**

Available in Slate Grey, Pepper Red & Galaxy Blue



**Lowepro Pro Messenger AW**

When your gear feels right, your work goes more smoothly. The Pro Messenger AW was designed with this idea in mind. It's built to fit pro-sized camera gear in configurations you've told us work best.

**Now £160.00**

This bag features a fully padded and adjustable interior, allowing for many configurations. In addition to this, an innovative FlexFlap Design™ folds in half for quiet and quick access.

Pro Messenger 160AW  
Our Price **£160.00**

Pro Messenger 180AW  
Our Price **£170.00**

Pro Messenger 200AW  
Our Price **£180.00**



**Manfrotto Stile Agile VII Sling**

The Agile VII Sling is the perfect bag for on-the-go shooters. Designed to always get you to the perfect shot with all your gear, it fits a DSLR with battery grip and up to 70-200 mm lens attached plus 3-4 extra lenses.

**Now £59.95**

This bag complies with the standard size for carry-on luggage for most flights (due to ever changing restrictions, check with your airline prior to departure).

Perfect with...  
Manfrotto MK393-PD Compact Photo Kit Tripod

**Only £49.95**



Also available in Cord and White



**Tamrac 5586 Expedition 6x**

The Expedition 6x is the ideal mid-size pack for a generous amount of photo equipment and most 14.1" screen laptops. This medium size pack offers foam-padded protection and quick access to multiple SLRs, lenses, flash and accessories.

**Now £109.99**

This medium size pack offers foam-padded protection & quick access to multiple SLRs, lenses, flash and accessories. The main compartment is completely foam padded with numerous adjustable, foam-padded dividers to protect digital SLRs, 5-6 lenses, & a flash.



SRP £220.50

**Tamrac 5788 Evolution Sling**

The Evolution 8 offers unprecedented versatility for quick access to photo gear. With its unique harness system, the Evolution 8 can be carried three different ways - as a backpack or as a sling pack worn over the right shoulder or the left shoulder.

**Now £99.99**

In the back of this backpack is a completely foam-padded laptop pocket which holds most 15.6" screen laptops and others up to 15" x 10 1/4 x 1 1/2" in size, including a 15" MacBook Pro.



SRP £183.74

Tamrac 5786 Evolution Sling Backpack 6 Black

**Only £84.00**



**Billingham Hadley Digital Pro Original**

SRP £180.00

This popular shoulder bag is designed with ease of use in mind. Not only is it strong, it has a fully removable insert with dividers that can be adjusted with velcro fastenings.

**Now £159.00**

This bag also features adjustable Quick Release Straps into brass buckles, bellowed front pockets with press-stud fastenings and a double darted main flap which covers the mouth of the bag when closed, protecting it from rain and weather elements.



**Billingham 207**

SRP £300.00

This shoulder bag has been designed to have a very fluid nature, and will accommodate a wide variety of photographic equipment. Protection against the elements is ensured with a two-piece lid design with a central, double-layered waterproof seam.

**Now £269.95**

The top grain leather tabs on this bag feature the Billingham Quick Release System where cut-outs in the straps engage with the solid brass ClogBalls to provide fast opening with positive and secure closure.





## Epson Stylus Photo R3000

Achieve outstanding A3+ prints with the Epson Stylus Photo R3000, which offers complete image control and wide media compatibility.

With high capacity inks ideal for medium print runs and a small footprint, this A3+ printer makes professional-quality prints accessible.



**Now £589.00**



SRP £669.99



### Even more Accessories

Spyder 3 Pro	£79.00
Spyder 4 Pro	£108.00
Adobe Lightroom 4	£99.99
ColorMunki Smile	£74.99
Rogue Flashbender Small	
Positionable Reflector	£24.95
Rogue Flashbender Large	
Positionable Reflector	£26.95
Fujifilm World Adapter	
Plus USB Charger	£19.95

### Even more Epson Printers

Stylus Photo R2880	£489.00
Stylus Photo Pro 3880	£895.00*

\*Supplied with FREE Epson Mirage Software worth £99.99

Visit our state-of-the-art showroom and see the quality of the Epson R3000 for yourself!

Complete set of spare inks  
Our Price **£205.99** **wbw**  
was £224.91

Epson A3 Signature Worthy  
Trial Pack  
Our Price **£19.99**

Spyder 3 Studio SR  
Our Price **£229.00**  
was £396.99

## Canon PIXMA PRO-1

SRP £799.00

Experience the ultimate quality. Create professional, saleable prints with this 12-ink A3+ printer without sending your images to a photolab. High productivity and media support ensure maximum profit.

**Now £649.00**



### PIXMA PRO-1 Accessories

PGI-29 Colour inks	£139.99*	PT-101 A3 Platinum Photo Paper (20 sheets)	£41.99*
PGI-29 Monochrome inks	£119.99*		

\*Prices available when bought with the Canon PIXMA PRO-1

## Adobe Photoshop Elements 11.0

Adobe® Photoshop® Elements 11 software helps you edit pictures with powerful, easy-to-use options and share them via print, the web, Facebook, & more.\* Live in the moment knowing you can easily turn your everyday snapshots into sensational photos.

**Only £64.99**

\*Internet connection required

Purchase with any any Digital Camera, and get this for only **£49.99!**



**20% off**  
Photoshop  
Elements  
course

Purchase a copy of Adobe Photoshop Elements 11 between 01.11.12 & 31.12.12 and benefit from **20% off** our 'School of Photography' Photoshop Elements course!

## Nissin MG8000 Extreme Flash

SRP £526.80

This is the latest flash model featuring extreme level of creativity and professional performances. To achieve world's highest "Machine Gun" strobe, the high heat resistance materials are developed for this unique model and Quartz tube is applied to reduce the heat effects significantly.

**Only £499.00**

Available in both Canon and Nikon fits.

See our website for further details on this brand new flash!



**FREE POWER PACK!**

Purchase the Nissin MG8000 Extreme Flash in either the Canon or Nikon fits, and receive a **FREE PS300 power pack** worth £349.99! **Hurry!** Offer available whilst stock lasts.

For deals on printer ink and paper, visit us instore, online, or call a member of our our team on 01444 23 70 80



## Pocket Wizard Plus III Twin Kit

The PocketWizard Plus III Transceiver is the most reliable, feature-packed, easy-to-use solution for remote flash and camera triggering available.

**Only £249.99**

The Plus III Transceiver features an impressive 32 channels. Whether you're a wedding or sports shooter or working in a busy studio, finding a clear channel is never a problem. Selective Quad-Zone Triggering, a feature once reserved for elite photographers, adds four zones enabling photographers to remotely trigger flash & or cameras in groups or individually. Perfect with...

Sekonic L-478DR Light Meter

**Now £359.99**  
SRP £399.99



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# Park Cameras Photography training

SCHOOL OF PHOTOGRAPHY

The perfect Christmas gift!

Get the very best from your camera and take the photo's you've always dreamed of! Park Cameras offer a wide range of photographic and post-production training courses to suit all abilities. From beginners just starting out, to the more advanced photographer, our aim is to help you take photographs you are proud of!

## Upcoming courses...

- Understanding your Digital SLR
- Introduction to Adobe Photoshop Elements
- Introduction to Adobe Lightroom
- Shooting video with your Digital SLR
- Beginner's Guide to Studio Lighting
- Creative Glamour Workshop
- Understanding & Advanced Portable (Strobe) flash
- Understanding your Canon EOS 600D, 60D, 7D, 5D II & 5D III
- Understanding your Nikon D7000, D800/D800E.

+ many more!

for full course details & pricing, please see  
[www.parkcameras.com/Training](http://www.parkcameras.com/Training)



## Used Equipment

Park Cameras offer a large range of used equipment at great prices, visit us in-store or online to see our latest range of used products.



[www.ParkCameras.com/USED](http://www.ParkCameras.com/USED)

## Ever thought about part-exchanging your photographic equipment for the latest model?

With many eagerly awaited new products coming into stock, now could be the best time to part-exchange.

## Sensor cleaning

It is inevitable that over time dirt and dust can gather in the chamber of your camera, particularly if you change lenses in 'the field'. We offer a 3 day, next working day and same day sensor cleaning (by appointment only) service.

**Sensor cleaning starts at just £30.00.**

**If you are interested in booking in your camera please call us on 01444 23 70 80.**

## Photo Gift Ideas

### Photo Prints

With prices from as little as 10p, have your photos printed on our high quality Fujicoulour Crystal Archive paper.



### Canvas Prints

Turn your favourite photos into a work of art & brighten up your living space with one of our high quality canvas prints.



### Photo Mugs



### Photo Books



### Photo Frames



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clean

Quote this page in the catalogue, or show it in store and receive 10% off any APS-C or Full-Frame sensor cleaning service! Offer valid until 31<sup>st</sup> December 2012



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